

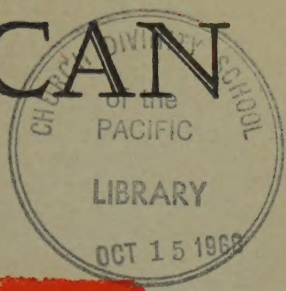
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Church Music

The

FRANCISCAN



VOLUME X

NUMBER 4

SEPTEMBER, 1968

two shillings

The Society of Saint Francis

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Pax et bonum.

THE FRANCISCAN

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September, 1968

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Companions in the North of England, Scotland and Ireland

PLEASE NOTE :—

Oberammergau 1970

An eight day pilgrimage for interested members of our Companion family in the above areas is being arranged for September, 1970. OBERAMMERGAU will be a word in many thoughts and on many lips in 1970, because the tremendously moving PASSION PLAY will once again be enacted in keeping of a promise made many centuries ago during the great plague. Are you interested ? — GOOD ! — then write now to the Assistant Warden, Mrs. Margaret Wallace, 17 Murrayfield Avenue, EDINBURGH, not later than 12th October, 1968 (enclose s.a.e.). The pilgrimage will be led by Brother Kevin S.S.F. and will cost about £48, which includes accommodation, return flight, etc. First 40 persons (over 15 years of age please) are the fortunate ones !

LITTLE PORTION FRIARY, LONG ISLAND



Expression and Aspiration

FEW doubt the appropriateness of the persistent association of worship with music. The sound of the speaking voice is not enough for the expression of the ineffable—it must be sung. Moved to praise, we are moved to sing praise. Singing praise may enlarge our capacity for praise. A desire for worship finds musical expression ; but music also may give inspiration and be for us a means to a vision of the sublime. Perhaps the desire to express one's worship in musical terms finds its outlet more readily in congregational singing. But worship is transcendence of oneself, reaching out to the living God, and inspiration is likely to be realised more fully in competent performances of the music of composers of stature. In the past, much discussion of music in worship has turned around the merits of simple music in which all can join, as compared with a richer repertoire which can be offered by a trained choir, and the efforts of parish churches to emulate cathedral music.

A newer factor in the situation is the use of music in a different idiom, based on the popular music of the day. If such music *is* music to a great many people, the majority in fact, is it not appropriate for them to offer it to God, if they can be induced to do so ? But how far can it have power to inspire or give expression to the ineffable ?

The problem is similar to that facing those pastorally responsible in the younger churches which owe their origin to English-speaking missionaries with 'Western' tastes and preferences. Should not the local music be appropriately dedicated to the God who is not far from any one of them ? Or do they need to learn a new language in order that the highest perceptions should be opened up to them ?

As these questions are related to our deepest emotions, there easily arises fierce partisanship of conflicting views. Our contributors do not all share the same views but none favours the new only because it is new or upholds as better everything that is old.

The Minister General's Letter

THE FRIARY,

HILFIELD,

DORCHESTER,

DORSET.

15 July, 1968.

My dear friends,

My time in England is now coming very quickly to its end and I am sorry that I have been unable to see many of those I had hoped and intended to see. I am due to leave for the U.S.A. on 11 September and am likely to be there until sometime between Easter and Pentecost of next year when I return to England for some months.

In late September I shall be going to join Brother Peter in Italy because I feel the time has come to pay courtesy visits on the leaders of the 'Franciscan Families' and other Religious Institutions. I have been invited by the Minister General of the Conventual Friars to share in the observance of the Eve and Feast of Saint Francis. To this, the Ministers General of the other two great 'Franciscan Families', the Friars Minor and the Capuchin Friars, are traditionally invited to the Sacro Convento. It will be an honour indeed to be a guest on such an occasion and in such a place and I am both delighted and humbled that this honour should have been done to our Society. Brother Peter and I will also be going on to Rome from Assisi.

Then, at the end of 1969, the plan is that I should start out on my last visit to the Pacific Province and also to Africa. This, I suppose, will take me to the end of the summer of 1970, when I shall come back to England for the last few months of my term of office, which ends at Candlemas 1971.

We have been revising our Constitution, which now has to cover three provinces. Brother Hugh has done an incredible amount of work in producing several drafts and finally the First Order Chapter has been able to send a copy to the Advisory Council for scrutiny and, I hope, acceptance.

I am very happy that the English Province has Brother Michael as Provincial and that Brother Silyn is now the Guardian of the Mother House. Naturally they will both want to make necessary changes, and when I get back next year I am sure that I shall see the excellent

results of their having been chosen, by the brethren and by the Chapter, for these difficult offices. I must admit that it is with a great sense of relief that I hand over this province to Brother Michael so that I may be more free to face the responsibility of thinking about the Society's life and work as a whole in all three provinces. I do want to thank everybody for all the help and support that has been given to me and to know that I can be assured of your continued prayers.

May I make things clear about letters. Any letters addressed to me either as Minister General or Brother David and marked 'personal' will be sent on to me to Long Island. It will save time, work and cost of postage if all the letters concerning the English Province are addressed to the Provincial Minister (Brother Michael). Letters concerning the Friary should be addressed to the Guardian (Brother Silyn) and all guest enquiries to the Guest Master (Brother Angelo).

It is a great joy to us all that Brother Angelo has been made deacon. So many of his friends were present at Salisbury including a coach load of the family from the Mother House, and best of all, his mother, Mrs. Deacon, was brave enough to be present in her invalid chair. Brother Michael had given the ordination retreat and preached the ordination sermon.

I had a good visit to Alnmouth and was there for the summer festival. It was a glorious day with over nine hundred guests. We also had a very happy Garden Party at the Mother House. The weather was good and our very great friend, the Archbishop of Central Africa, who is also a Tertiary, spoke to us. It was very good to have the Archbishop's sister, Miss Prudence Green-Wilkinson, with us and also the Bishop of Malawi.

Today the community retreat starts and again we welcome another great friend, Father Baddeley, Rector of S. James's Piccadilly. Father and Mrs. Baddeley gave the brothers a home in Brisbane and have been a great support to us there and now he is back in England he is once more our London Companions' chaplain.

We are looking forward to a visit from Brother Giles, who will later on, I hope, return to this province as novice master to succeed Brother Hugh.

I suppose it is an understatement to say that we are all bewildered at the state of the world at present and shocked at what is happening, and many of us, too, bewildered as to where and how the Christian

church and her work fit into all this chaos. Never has there been a greater challenge to those of us who claim to follow Christ in the steps of Saint Francis. Will you all pray please that the S.S.F. will go on humbly trying to find out how God wants to use us, and that he will give courage to face any cost. It may well cost the loss of support and popularity in having, ourselves, to rebel against many things if our consciences call for it. Our Lord and Saint Francis rebelled and caused chaos in both the church and the society of their day.

Please continue to pray for us as we try to pray for you.

Affectionately yours,

David S.S.F.

Minister General.

Quarterly Chronicle

Brother Michael writes :—

ENGLISH PROVINCE As I write, we have just come to the end of our annual Garden Party in the Friary when it was our happiness to have with us the Archbishop of Central Africa, Bishop Oliver Green-Wilkinson, who is one of our Tertiaries. His presence with us, and the splendid talk he gave about the political scene in Africa, has only emphasised a deep concern which is felt by many of the brothers here for that continent. In the middle of his address, the Assistant Bishop of Malawi appeared, and we were delighted to welcome him as well.

It is very difficult for us in this country to appreciate the innumerable problems of Africa, but recent events in Biafra have certainly made us feel very deeply the sense of need in Africa, and our own shame that we can do so little to help. We are fortunate in having one or two brothers in the Friary who are determined both to keep the needs of Africa and India in the forefront of our prayers and thoughts, and to point to the ever present problems of the coloured people in this country. Our direct involvement in work for them has largely ceased

since the House in Stepney was given up. Brother Neville and Brother Basil in particular persist in asserting that this is a sphere in which we should be seen to care, and I cannot doubt that they are absolutely right. In one way or another we pray every day for some part of this great complex of problems, but the time must surely come when we take an active part in caring for the increasing number of coloured people who are living in this country. At present our resources in manpower are over-extended in maintaining the work we have already undertaken in our various houses. Indeed, in the near future it will certainly be necessary for us to withdraw from much of the parochial mission work we have undertaken, because so many of the brothers who are, as we say, 'good at missions' are now occupying responsible positions in our various houses and the administration of the Community occupies so much of their time. We have many young brothers who are at present being trained, but from experience in the past, we know that it is essential for that training to be completed before they are ready to undertake more specific work in branch houses. The time must come, however, when, as a province, we should take very seriously the demands of charity which are being made upon us, and I hope that when that time comes it will include some specific work which might help to combat the subtle forms of apartheid and racialism which all too frequently appear in our big cities. Recent events in South Africa and America naturally shock us, and reports from our brethren and friends in other parts of the world fill us with shame. Events in our own country, however, are no less shameful, and receive less publicity. I am thankful for the brethren who trouble our conscience by reminding us of them—and I pray that the Holy Spirit will show us when and how we can do something more about it.

Another event which received very widespread publicity was the demonstration at the Cenotaph in which one of our brothers was involved. It may have been misguided, and did perhaps more harm than good, but at least it served to remind us of the ever present horror in Vietnam and the threat of nuclear war. Against a background of peace talks which drag on in Paris, that war continues. This is no place to discuss the political issues involved, which are indeed complex, but reading John Moorman's brilliant history of the Franciscan Movement, which has recently been published, reminds us of the fearlessness with which Francis denounced war itself, and worked for peace. No-one could condone the appalling futility,

destruction and utter waste of war, particularly in the manner in which men wage it now. Our modern means of communication have made us so familiar with pictures of horror, even as they are actually taking place in many parts of the world, that we seem numbed to the fact that these are real men, women and children dying in awful ways, or driven out to be homeless by the million. We fail to recognise the mounting walls of mistrust between East and West. It was like this in the Crusades, when the Franciscan vision of peace and love through suffering first broke upon the world. Only Francis, by some miracle of love and astonishing simplicity of Grace, recognised the true dimensions of suffering, and finally broke through the wall which separated men, and found himself before the Sultan in his headquarters to plead for peace. If he were alive today, I suppose he would not be satisfied until he had reached Hanoi, Peking, the Kremlin or the White House. 'Peace' is written large into the Franciscan message, and I am grateful for Brother Adrian and others who constantly remind us of this.

As a community committed to the mission of the church, we should surely recognise our very particular commitment to preach peace to them that are afar off and to those that are nigh. And in case you think I am twisting a text, surely it would be a mockery to preach peace in men's hearts and at the same time to do nothing to prevent the destruction by some violent means, of their bodies. I am not suggesting that this province as a whole should take some particular political action (our brethren in any case represent every conceivable shade of political opinion, from brightest blue to deepest red !); peace is, in any case, not primarily a political issue but a concern of love. It should, however, for us be a *practical* concern, and I would like you to pray with me that we may be shown in what way that concern can be given reality.

There is another social problem of great importance which has been brought to our notice, and which I hope we may be able to take action over. Readers of THE FRANCISCAN will recall, on many occasions, accounts of the work done by our brothers in prisons and borstals. In this, Brother Kenneth has played a leading part, ably assisted by Brother Joseph, Brother Mark and many others. It does seem as if this is a work which we can do. Now the governor of one of our largest borstals, who is a frequent visitor to the Friary, has been urging us to consider the needs of a particular type of ex-borstal boy.

The after-care of borstal boys is in any case a considerable problem, but there is one type of boy who is in need of great help and understanding. This is the boy who is, as is said, 'totally deprived'. He is usually someone who, through no fault of his own, has never had any sort of natural home, but has moved from one institution to another ever since he was born. This means that on his leaving borstal there is nowhere for him to go, and he is dependent upon hostels or boarding houses. All too frequently these fail to provide him with the sort of security that he needs if he is to be stabilised in the world, and this means, alas, that quite frequently he returns to borstal. It is very difficult for those of us who have had any sort of stable home life to appreciate the significance of this lack of foundation.

The suggestion has been made that we might be responsible for some small houses—not hostels, but homes—in which a group of borstal boys could live with brothers or sisters and know that nothing they could do would lead to their rejection. We hope that after a year or two of a secure background such as this with a steady job, they might find their feet in the world. Brother Mark has recently spent a considerable period at the Hindley Borstal in Lancashire, where he was given particular opportunity to meet boys of this kind. The borstal officials admit that this is a problem that they have so far entirely failed to meet. Certainly the conventional hostel situation is not adequate for their needs. I do ask your prayers for this also, as we consider the ways in which we can take up the challenge that has been given to us by this splendid borstal governor.

Other news of a more domestic kind. We are all most delighted that Brother Silyn is now the Guardian of the Mother House. This is a key position in our community, and most important for the life of the province. It has in the past carried with it a number of responsibilities outside the Friary but this will no longer be the case, and Brother Silyn will be free to stabilise and develop our life here. I was glad to have the privilege of clothing three new novices, Brother Columba, who comes from the North of England, Brother Tristram, from the Midlands, and Brother Noel, who is a Yorkshireman. They are now at Glasshampton beginning their novitiate. We also look forward to the profession in life vows of Brother Hubert.

The ordination of Brother Angelo to the diaconate was a great event. A large coach took most of the Friary to Salisbury for the service, and it

was a great privilege for me to take part in this with the Minister General, and to preach. Brother Angelo is now back at the Mother House and acting as guest master.

With the growth of the community and the many changes this brings in its train, we are getting more accustomed to not having the Minister General here at the Friary. But when he does come, it is always a joy to have him with us ; and this was particularly so on his return from America at the end of May. He gave us a vivid account of his stay and work with the brothers on Long Island and some candid impressions of the church and some recent events in the States.

In Whitsun week, the Friary welcomed the Chapter Brethren, who had to cope with rather a lot on this occasion. There were two chapters, Provincial and First Order, with their respective agendas which continued right up to the Friday. At the former, Brother Silyn was elected Guardian of the Mother House. This office has hitherto carried with it a number of other outside responsibilities ; but from now on, these will be in the care of Brother Michael as Minister of the Province.

The profession of Brother Ninian and Brother Basil on the Nativity of S. John Baptist (24 June) was a very happy occasion. Both have endeared themselves to the family here and are indefatigable workers, Ninian in the office and helping Brother Matthew with the oversight of Saint Francis Home ; while Basil is responsible for the cultivation of the fields and gardens, of which he has made a wonderfully thorough job. He also helps with the oversight of the boys in Bernard House. Another happy day was 29 June (Saint Peter's Day) when Brothers Columba, Tristram and Noel were made novices ; all three having spent the period of their postulancy partly at Alnmouth and partly at the Mother House.

We offer our warm congratulations to Brother Hubert on his election to life profession, which is fixed for 15 August. He has now left the school and is based at the Friary, and will take over responsibility for the Hilfield and Hermitage parishes from Brother Lawrence, who now joins the brothers at Hooke.

We welcome David Fountain who has recently come to test his vocation. David was made postulant on Friday, 21 June. Brother

Keith has completed his course on cookery at the Weymouth College of Further Education and has now gone to the Plaistow House. Brother Simeon has taken his place in charge of the kitchen. We are glad to be able to report that Brother Christopher, who had to spend a short time at Sherborne Hospital for treatment recently, is much better. He has since been away convalescing and is now back with us at the Friary and at work. Anthony Dawson, we are sorry to say, is unwell and is undergoing treatment at the Weymouth Hospital.

There has been quite a stream of guests in recent months, including a party of naval apprentices from Plymouth, a party from Portland Borstal, a group of young men from Sweden, as well as a group of theological students with their Principal, Canon Sam Wylie, from the General Theological Seminary, New York. The coming Lambeth Conference has also brought its reminders. We were delighted to welcome Bishop Arthur of Grafton, Australia and Mrs. Arthur, who came to see the Friary recently, and at the moment of writing, the Archbishop of Central Africa is spending the week with us. His visits are always most welcome to the brethren.

Saint Francis' bidding :

‘ All creatures of our God and King,
Lift up your voice and with us sing ’

has had more scope for fulfilment in recent months—we now have four pigs, lots of ducks and geese, with their broods, and of course ‘ Chunky ’, which has accompanied Brother Bruce on two children's missions recently !

In September, when you read these notes, we hope **CAMBRIDGE** that Brother Lothian will be with us once more at S. Francis House, and resume his duties as vicar of S. Benet's. After several weeks convalescing at Mundesley on the Norfolk coast, where many good friends contrived to visit him in spite of the distance, he was discharged from hospital, and went to stay with cousins in Winchester, where he has continued to make good progress. There will be some changes in our staff. Brother Edmund will stay on to help at S. Benet's. Brother Cecil says goodbye to the numerous friends he has made, both young and old, during the many years that he has been in Cambridge, and goes with the good wishes of us all to join the family at Alnmouth. In his place we welcome Brother Jonathan.

We were very happy indeed to have the Minister-General and Brother Kenneth with us for our festival in May. We were delighted too that the Bishop of Ely was able to be with us for the solemn eucharist which was once more enlivened by the folk-music splendidly laid on by Peter Allen. In fact the whole day was made possible by the kindness of our friends. The 'house' being no longer festal in size, we were especially grateful to Mrs. Danckwerts, who gave us her beautiful house and garden for the afternoon meeting, and provided tea amidst a jungle of imported chairs and loudspeaker leads. Having been introduced by Father Peter Mumford, in a sermon-illustration that morning, to his neurotic security-seeking hound, it seems only right to say a special thank-you to the great Pyrenean mountain-dog who sought refuge in the kitchen during tea—mistakenly, perhaps, but he faced up very well to his large circle of admirers.

Life in general continues to pass compactly by. Coffee parties tend to be very compact indeed, and we have a kind of musical chairs at half-time. Sunday tea meetings continue to be held in S. Benet's, where there is more room. The three in the Easter term produced some interesting and vital discussion, especially one when Professor Gordon Dunstan brilliantly exposed the Christian significance of work.

The Simon Community has recently started work in Cambridge with an evening club for wayfarers and a 'soup round'. Just now a residential hostel—a real 'home' it is hoped—is being opened. This is work we can no longer do ourselves, and we hope very much to be able to share in some small way in what the Simon Community has now begun.

Since Christmas we have had four new boys, one from **HOOKE** Nottingham, one from Kent, one from Essex and one from London. Leonard Wood has returned to Yorkshire and is going to school at home. Terry Collins and Roger Grineau are at work as trainee electricians in Bournemouth.

It is sad to record the departure of Sister after twenty years with us. She wrote this message to all those who contributed to her leaving present :

'I would like to thank all those very kind people who contributed to such a large and generous present to me. I am having a television ! There is even enough money left over to get an overnight storage heater or two. I shall think of you daily with warmth and vision '.

At the end of December Andrew Sillito (Rowland) and Rose were married in Hooke Church by Brother Owen and had their reception in the school dining room. We miss them very much too. Rowland has a teaching post in Shropshire and they write very happy letters.

In March we said 'good-bye' regretfully to the Grimshaws—Peter is now working in Norfolk and his increased family is flourishing. Mark Grimshaw was born on 16 January. John Rattray left us after a short six months teaching and takes our best wishes to his new job in Northumberland in a girls' approved school.

We welcome to the farm Jim Rogers who has already made his mark by dint of much sweat and at the time of writing we are in the process of installing a milking parlour in the old loose boxes and converting the old milking shed into a cubicle house. Mrs. Rousell is at present in Canada on a visit to Margaret and we miss her very much and look forward to her return next term.

We have had visits from Neil Marriner, Terry Collins and Christopher Burroughs (Webb), and Terry Crocket rang up.

There is now a mini-football pitch occupying one side of the sports-field, which is covered with a network of lines, as the running track is there too, and there is a lot of record-breaking going on. The boys defeated the staff at football on S. Valentine's Day, which was also marked by a fancy dress ball in Bernard House. We had a most enjoyable cricket match on Ascension Day, Staff v. Boys; the boys won with a comfortable margin.

The news most in our minds as we write this is that
PLAISTOW Brother Arnold, after four years here, is to leave us on 10 August to go to the Northern Friary, after a pilgrimage to Assisi. People round here are very affectionate and we are aware of how deeply they miss brothers who have served here. Already we have had a monster petition from the Youth Club. Brother Maurice is also leaving us in August, so the familiar sight of this friar striding around will also be lost. It is good that Brother Frederick, the most long-standing of the Plaistow brothers, will still remain, together with Bernard, Dominic, Glyn, Lucy, Frideswide, and that Brother Keith has joined us. We are still thinking out how best to deploy our forces between work in the church and in the wider borough,

but Bernard has resigned from the Borough Mental Health Service and has cancelled all outside engagements, to give his attention to S. Philip's. He is going to the Ecumenical Conference for Religious at Arlington Heights, Boston, Mass., until the end of August, but after that will expect usually to be in Plaistow. Brother Dominic begins a two-year Social Work course at Barking College in September. It will mean three days practical and two days in college. Glyn, Lucy and Frideswide will continue their part-time social work. We are thankful that the natural resilience of people around here makes them just able to tolerate the frequent changes that being served by a Franciscan community entails. Perhaps it is that they like parties so much—anyway there will certainly be a stupendous one for Arnold in August.

Brother Edward writes :—

ALNMOUTH With the summer holidays in full swing, Alnmouth has a festive air ; as I am writing, I can see through the window people bathing in the sea, children digging in the sands and parents sitting in deckchairs in the sunshine, while in the bay there are yachts and cabin-cruiser motor-boats and eight local fishing cobs stationed at intervals right round the curve of the bay to Amble, now being the height of the salmon season.

Naturally a great number of visitors come every day to see round the Friary and to have tea on the terrace which looks straight out to the sea. It is quite usual at this time of year for parties of up to sixty or even more to come for tea and to see round and often to join us for evensong. It is fortunate that, through the help of a friend, we now buy our tea straight from the importers in big tea chests, as we certainly get through a vast quantity of tea !

In mid-June, we had our Summer Festival to which great numbers came. This year, our guest speaker was Mr. Bernard Chilvers, the Governor of Lowdham Grange Borstal, who spoke of his work, which is of great concern to us as a community as we are becoming increasingly involved in this work. Also the Polyphonic Singers, an outstanding group in the North-east, came a considerable distance to sing, to the great enjoyment of us all, with folk-songs and ballads. The great surprise of the afternoon was the unexpected arrival of the Minister General, who had flown in from New York. Brother David was able

to tell us about our American brothers and the work in the United States. Afterwards we had tea and people saw something of the gardens, which were looking at their best, and Brother Wilfrid did a roaring trade with plants he had raised in the greenhouse.

Brother Owen writes :—

WHITECHAPEL We have now been running nearly two years and for over a year have been without a regular helper. I have managed to keep a daily mass mainly through the help of two residents of Toynbee Hall, Paul Johnson, who drives the van for the Stepney friend-and-neighbour service, and Richard Knowling, an ordinand and C.S.V. volunteer. Billy Dove, a school-teacher on the staff of the Jeffreys Museum, has given great help in the evenings and the occasional night when I have managed to get away for various duties. Latterly, an Australian teacher, Alma Pidcock, has been a very great help several evenings a week ; she gets on very well with the boys and is helping one with English for his exams.

Part of the original scheme was the possibility of an occasional boy graduating to residence in Toynbee Hall itself. Walter Birmingham, the warden, who gives me great support, suggested to Hugh Prewitt, who has been here since the beginning, that he might go into residence in Toynbee Hall in exchange for a resident from there. So Sheila Pugh, a deputy-headmistress, Bette Feder, the warden's secretary, and Sheila Brown, assistant children's officer for Tower Hamlets, have all come for a month each. It is a very happy arrangement. Hugh has just finished his course in ladies' hairdressing at the Tottenham Technical College. David Scammell is now a B.E.A. steward and has gone into lodgings in Southall near London Airport. Margaret Duncan continues to come twice a week and give very valuable help and a Mrs. Hart has offered her services.

A number of boys and girls from the Vallance Club off Brick Lane have taken to dropping in after the club finishes about 10 p.m. Brother Selwyn joined us in July for a time and will help in the Citizens Advice Bureau on the first floor of the Gatehouse.

I get called on for lectures and seminars at such places as S. Mark and S. John College, Chelsea, the North-West Polytechnic, and the South-East Regional Conference of the Association of Workers for Maladjusted Children, as well as for driving youth clubs in our van to camp or collecting old people for clubs and outings.

We are thrilled to be having Trevor Huddleston as our bishop, and the Community of the Resurrection and S. Andrew's Community at the Royal Foundation of S. Katharine.

We have had seven ordinands working in factories for a year and thirteen for a month, including eight Roman Catholics from Irish seminaries. The month scheme started with a day conference with sessions on the history, economics and organisation of industry ; and later, the church and industry. The ordinands lived with families, in most cases where there were men working in local factories. They met two or three evenings a week for talks and discussions with apprentices, trade union representatives and managers. These were lively sessions : the Irish contribution was invaluable, and deepened our mutual longing for unity.

Two weekend conferences were held at Scargill House. One, for the industries of Wigan and Saint Helens area, on the subject 'Can we end the rat race?' caused quite a stir ! The other was for the Lancashire Group of the British Steel Corporation on 'Rights and responsibilities in the changing pattern of industrial life'. One of the speakers was Mr. T. R. Craig, chairman of the Scottish and North-West Group of the Steel Corporation.

This year's four leadership courses at Nash Court for boys in industry included public school boys from Cheltenham, Marlborough and Malvern. The theme of our annual weekend at Parcevall Hall for Companions was 'The Church as God's Family'. Merseyside Companions greatly enjoy this breath of fresh air in one of the most lovely settings in Wharfedale. The old house with its alpine rock gardens was given to the Bradford diocese.

We are a fairly self-contained community here. There is the primary school, going up to Grade Seven, for girls and boys, with four male and three female teachers, and a school manager (he manages the schools over the whole of our mission area to distances from fifty to eighty miles from Fiwila, six schools in all). Then there is the hospital with its recently erected ward for twenty men and a new one for women already arising.

Brother Stephen and Brother Aidan spend most of their time superintending the building when they are not engaged with repairs to the

three-ton Ford truck and the Landrover station wagon. The bad roads demand constant attention to the vehicles. Sister Veronica is in charge of the hospital, helped by Jonathan Mutekasha, our medical assistant, and two orderlies. Sister Angela Mary looks after the accounts and struggles to get the requisite grants from the government. She also superintends the leprosarium with about ninety patients. The sisters also have a women's group who do sewing and they look after a church laundry. Brother Francis gives them Ci-Lala lessons for three hours a week, so they have a pretty full programme. What is to happen when one of them wants to go away for a holiday or retreat ?

We are fortunate that an American doctor now comes once a week from Nkumbi college to visit us. Brother Desmond helps to give the children in the leprosarium elementary lessons, as they have no school. He also does the housekeeping with the help of Godwin Muloma, our cook, and has been transforming the garden, for which he is responsible. Godwin comes to mass with us every day. We have on Sunday a peoples' sung mass at eight and an earlier English mass at seven. We try to give our villages a mass once a month. We have in addition to our school centres six churches and a number of small village communities at some distance from each other. The religious life is kept going in the villages by our twelve catechists, who train the catechumens, preach, take services, bury, raise money and generally look after the pastoral work. They have very little training and have a salary of £2 15s. 0d. a month. Brother Stephen is responsible for a large block of European farms and visits them for mass once a month in different centres of a hundred-mile stretch. Father Julias Mwangwe looks after the church for our Boma at Mkushi and the area around, and Father Domenico Muwana is responsible for the Swaka tribe area.

Brother Francis when not out in the villages sits in the office and deals with a continual procession of people with various wants. The office is a sort of post office : stamps are sold and all letters of the area are dealt with there. A messenger on a cycle takes letters once a week to a post office fifty miles away. There are a large number of orders for purchases in Kabwe, one hundred and ten miles away, with which we deal on our weekly visit to take patients to the hospital and get stores for the whole community. This is a two-day job, and there is a regular struggle to keep passengers from overloading the truck (there is no public transport here).

It is likely that our schools will be taken over by the government some time next year, which probably means that no more boarders will be allowed to come here from the towns, only weekly boarders. This will free some of our buildings, so we are thinking of establishing a lay training centre to instruct catechists and other voluntary lay workers, to continue the teaching where we can no longer rely on school teachers.

Brother Aidan has been asked to conduct retreats next month at the Msoro Mission and at Katete hospital. In addition to everything else, of course, we try to keep going our daily round of devotion, mass and the offices.

Our Festival on the Saturday after Corpus Christi was a very happy occasion.

Weatherwise, we were more fortunate than in previous years and the open-air eucharist was a great joy. Brother Michael celebrated and the address, which nearly got blown away, was given by Brother Bernard. Once again our good friends from the South Petherton Women's Institute served tea, and Mrs. Firth very kindly allowed her beautiful gardens to be opened to all our visitors.

Since Easter, as always during the summer months, Sisters have been coming and going for rest and holiday. Sister Mildred, who has been obliged to take a prolonged rest, is now very much better and hopes soon to return to night-duty. Another feature of the summer has been the many coach loads of visitors whom we have been happy to welcome, and there has been a steady flow of retreatants, convalescents and other visitors staying in the guest-house. As these notes go to print, we look forward to the first profession of Sister Bridget on 20 July and to the clothing of two Novices, Sister Janice and Sister Jean in August.

Brother Geoffrey writes :—

PACIFIC PROVINCE I have just returned from a two months tour in New Zealand, and my heart is very full of gratitude for the many blessings of God upon my time there, and also for the warm welcome, kindness and generosity from countless friends there. It was so good to renew acquaintance with old friends from my two previous tours, and to make so many new friends. I

want to thank especially all who worked so hard to ensure that all the arrangements worked smoothly. There was no hitch anywhere !

I cannot describe the tour in detail but will concentrate on a few things that stood out. First, I was impressed with the vigour and life of the New Zealand Church. They are concerned for renewal and reunion and are involved in the theological ferment of today. The characteristic of this tour was the schools of prayer. They were asked for on all sides by clergy and laity and were attended in good numbers by keen and attentive people who were very eager to grow in the way of prayer ; I found this realisation of the importance of prayer and the place of prayer in the Christian life both of individuals and of groups very significant.

The next thing to give cause for great joy and gratitude was the growing warmth of our links with the Roman Catholic Franciscans. At Lower Hutt I came across Mr. Dick Myjer who was the president of the Third Order and he took me to meet two friars who were conducting a mission at the local church. I have now introduced him to several of our Tertiaries and Companions and to Hazel Voysey at Frederic Wallis House, and I am hoping that this may lead to closer contacts and meetings in the future. At Auckland we were able to have our retreat for Companions and friends at the Franciscan friary. For the friars this was the first occasion they had ever had an Anglican group in their friary and also women. All their retreats have been for men and boys. They stood these shocks with true Franciscan charity and we had a most happy time, and I felt a wonderful sense of our brotherhood in Christ. What exciting things are happening as we see the healing of the divisions of the church, and what wonderful joy and strength it brings.

Then, also, I was impressed by the growing maturity of our Third Order. The Franciscan life has truly taken root in New Zealand. We had a very happy retreat and chapter at Frederic Wallis House where we are always made so welcome and feel at home. It is interesting that there are a growing number of requests to test vocations in the Third Order. I believe this is a part of a turning against the complexity and materialism of today to the simplicity and standards of the gospel. Our Companions, too, are wonderfully keen and devoted people. Here I am sure we are right to establish the fact that a Companion commits himself to certain obligations and to living under a definite rule. A love of S. Francis (or even of the friars !) is really

not enough. We are fortunate that our Companions have such splendid leaders in Father John Martin, the chief chaplain, Mrs. Dorothy Ridley, a most efficient secretary, and Miss Olga Lawrence, our treasurer, who miraculously manages to get funds through to us which do so much to keep the work in New Guinea supplied.

Now I must say a word about the work to which we have been called at the Auckland City Mission. The call has come from the bishop and the City Mission committee and our Community has responded to that call. We are hoping that a start can be made in the next eighteen months or two years. At present we are having talks with the committee about the type of work we hope to do there. I think it is true to say that the time is ripe for the City Mission to rethink its role, and it will be the task of the Brothers to help in this. I was enormously impressed by the warmth of the committee and their genuine desire to serve and do what is best, and by the frankness with which we were able to talk right from the start. After all, it is quite something for them to take on friars ! I foresee a tremendous work gradually evolving in Auckland, which will be undertaken not only by friars of the First Order, but also by the Third Order and Companions. I do ask you to pray most earnestly as we prepare for this work and select the Brothers who are to lead it. Also pray for the committee and those of us who have to make the decisions that they may be wise and courageous and according to the will of the Lord.

Finally I must say what a great joy it was to me to be able to have Brother Philip share this tour with me. It is the first time one of our Island Brothers has come to New Zealand. He found it cold, poor man, but adjusted to it very quickly and made a great contribution to the tour. I know he wants me to thank all who were so kind and generous to him, but I also know that his shining Christian faith gave much to a great many. He has now returned to Hohola enriched to carry on his ministry there.

Now I am back in Brisbane where we are trying to find a suitable building in the city that can be converted into a hostel for our men. So far the church has been unable to help us, and no door seems to have opened. Do pray earnestly about this, that we may be shown the way through. There is a tremendous need for this kind of caring work and I feel sure God is leading us to it. Remember in your prayers Brother Davis and Brother Timothy who are to make their

life professions and Brother Kabay who is to make his simple profession on 22 September, and for Brother Davis who is to be ordained priest on 20 October in Honiara.

Brother Simon writes :—

The Novices were awoken recently by a brusque female voice exclaiming, 'We'll shoot them as they come out of their rooms'. The novices crossed themselves and urgently searched for suitable clothing in which to be shot. The mistake was the Guardian's. He had forgotten to warn them that Nancy Barker, the A.B.C. producer had planned to see a Friar's day 'in toto' before beginning to televise a documentary. Not for me to discuss the rights and wrongs of T.V. productions of the religious life. At least it was genuine enough. If people want to know what a Friar's life is like, well, they will get a pretty real picture.

I suppose we shouldn't have enjoyed it, but we did, if only for the comedy. Probably the best was Brother Chad doing the calling with a roving microphone round his neck; the lead wasn't long enough, and when he came to the last door, he was jerked back like a lassoed ox, while poor Brother Rodney waited in vain for his knock and his cue to be filmed on his way to the showers. I may add that it was the only occasion in my recollection when novices acted like exemplary religious and were out of bed within seconds of the salutation.

Very little of the programme was staged, except for such trivia as George rehangng a gate, which they had great difficulty in getting apart in order to rehang, and Allan digging up an innocent tree to replant it in the next breath. All the brothers with locomotion shot off down the drive to proclaim the gospel in the best Z-Car tradition. The singing was quite typical of a Franciscan house, so much so that they had to splice another attempt at the Gloria into the tape. The Guardian, fearing that when they filmed the evening meal—our chatty family affair—half the family might be out, misguidedly invited a few extra to tea, landing the guest-master with six more than there were seats for. It takes some guest-master to cope with this under the eyes of a camera.

The cows behaved in exemplary fashion as if they had been appearing in Disney nature films all their lives, except for old Emily who rather overdid it by wandering up and licking the camera lenses. As they got double rations to keep them happy they are all eagerly awaiting

their next television appearance. The brothers were nearly as good as the cows and seemed quite true to life : Brother Geoffrey, the tall ascetic ; Brother Rodney, the broad ' dinkum Aussie ' cook ; Brother William, the man of parts ; Brother Illtyd, the University firebrand ; the Guardian talking indifferently of fertilisers and schizophrenics.

It all lasted three days, when we got through seven pounds of instant coffee and on the fourth day got up half an hour later. There's the ascetic life for you ! I think God may use this programme for his Glory, if no other reason but its happiness ; and this in part because all the television people—twenty of them—really became part of the family while they were with us.

Life is back to normal now. Brother Rodney was joyfully professed on S. Peter's Day. Our first Australian brother to do all his training in this province. The Chapel overflowed with his friends and family and there was a sort of wedding breakfast afterwards. Cake and all ! Different, how different from those good old days when I think we got marmalade and an extra rasher of bacon on such high occasions. Brother William is off to S. Francis College next term ; then after Christmas to America and England and back to take up the running of our proposed new hostel in the City. We haven't got it yet but at least we are beginning to get good support.

Such sombre events as the Poor People's

AMERICAN PROVINCE Campaign in Washington, the
assassination of Senator Robert Kennedy,
and the prospect of further rioting in our cities this summer should make it clear to all that America is a deeply torn and troubled country, and that we American friars must, within the context of the Society, meet American needs. The past few months here have seen intense activity and change ; meetings and conferences have succeeded each other almost without respite. We find ourselves as much encouraged as exhausted by the immense progress realized toward the bringing of our American identity within the life pattern of the Society as a whole.

In the last FRANCISCAN, we reported that the Third Order was meeting to revise its life. The conference ended with the adoption of the S.S.F. Third Order rule, with only such minor changes as are necessary to adapt it to American life. The Third Order was also incorporated, as is advisable under state law, and officers were elected.

In the last month or so, Brothers David, Adam and Robert have visited and spoken at no fewer than five of our seminaries. These invaluable contacts ensure that we will become more widely known throughout all of the American church.

Brother Lawrence has brought several groups of young teenage boys from the inner city for weekend camping trips in the extensive woods behind the friary. On one of these trips, about half of the group decided to go exploring and got thoroughly lost for most of the night. Still, the experience of something other than city life was most enjoyable for the boys, and we hope to have more such excursions this summer.

On the other side of the much-discussed generation gap, the friary chapel was the scene for the wedding of two people from the rest home down the hill where the brothers often visit. The bridegroom was seventy-three, his radiant bride a mere seventy-five !

We admitted two men recently as postulants, and expect another group in July. The novitiate has continued to have excellent instruction from friends outside the community, to whom we are deeply grateful. Our weather has alternated between scorching heat and heavy rain, and consequently the vegetation has been growing with alarming enthusiasm. The novices have been kept very busy with outside work, and many of our guests enjoy helping the friars around the house and gardens. The guesthouse is bustling and beginning to pick up for the summer. We are especially pleased at the numbers of men who come for private retreats, and at the increased use of our facilities for ordination retreats.

Since we have been using the piano in the chapel, rather than our rickety old harmonium, the friars have been able to experiment with some fine modern hymns, which the novices heard during their conference with the Friars Minor novitiate. The brothers and guests are uniformly enthusiastic over them.

In June, we were honoured by the visitations of our diocesan, the Bishop of Long Island, and our Protector, the Bishop of South Florida. Both bishops also visited our Poor Clares, and the friars were able to confer collectively and individually with the Protector about our plans and goals for this province.

The Provincial Chapter convened on 17 June. Its actions were mainly technical, concerned with the adaptation of the Society's

constitutions for use within this province. Two results of more general interest to our friends were the approval of Brother Mark's studies for holy orders and of Brother Robert's appointment as novice master.

On 22 June we held our annual Franciscan Festival, a tradition of long standing within this province. The weather saw fit to co-operate with a fine, hot but breezy day. Brother Dunstan celebrated the outdoor eucharist and, after lunch, we heard a speech by the exiled Bishop of Haiti. The visitors—between one hundred and fifty and two hundred of them—ate lunch outdoors under the trees, while we were pleased to have as our guests in the refectory some of the Daughters of Wisdom from the nearby Roman Catholic S. Charles' Hospital. The day was a great success. Two parishes chartered buses to attend, and one bus broke down on the way out. Two children were lost and, after several hours and the summoning of a large contingent of police, they were found at sunset and put on the train for New York. However, nobody fell in the pool or wallowed in poison ivy. *Deo gratias.*

Penalties under South African Law

IN the March number of *THE FRANCISCAN*, in the course of an obituary notice of Bishop Joost de Blank, I made the following statement : 'flogging had been introduced by the South African Government as a penalty for those who publicly criticised apartheid legislation'.

In answer to a letter from the Reverend J. M. Daines, a priest in South Africa, challenging the truth of this assertion, I wish to make the following statement. I am sorry that I wrote without ascertaining the basis in fact of this statement. I therefore, as requested by the Reverend J. M. Daines, apologise to the South African Government, the South African judiciary and the South African people.

I have endeavoured to ascertain the facts of the matter concerning the penal code and its operation in South Africa.

The research department of Christian Action writes as follows : 'The Criminal Law Amendment Act (Act. No. 8 of 1953) imposed severe penalties, including flogging, confiscation of property, fines and

imprisonment, for passive resistance against any law. Persons convicted of offences committed by way of protest, or in support of any campaign against any law, or in support of any campaign for the repeal or modification of any law could be sentenced to a fine of R600, or three years, or ten lashes, or a combination of any two of these penalties. For a second or subsequent conviction, the courts were bound to impose lashes or imprisonment'.

'This Law was introduced together with the Public Safety Act in February, 1953, as counter measures against the Passive Resistance Campaign, which began on 26 June, 1952, when many thousands of volunteers committed breaches of the pass laws, curfew regulations and apartheid regulations at railway stations and post offices, in defiance of unjust laws'.

This was what I had in mind when I wrote the above words. Bishop Joost de Blank was translated to Cape Town in 1957.

Bishop Ambrose Reeves, former Bishop of Johannesburg, writes as follows, dealing with the place that flogging has in the penal code in South Africa and details of its operations in the years 1964 and 1965 :

'In fact, flogging is a part of the penal system in South Africa, as can be seen from the fact that in 1964 the Commissioner of Police stated, in June of that year, that in the previous twelve months, 16,887 people here received a total of 79,038 strokes. This does not suggest, as the writer suggests, that "corporal punishment is subject to the most stringent precautions". Further, in 1965, no less than 273 policemen were convicted of assaults on prisoners, and 74 during the first six months of 1966. Actually during 1965/66, no less than 1,367 cases of such assault were reported, though there were only 234 convictions for such assault'.

NEVILLE S.S.F.

Postscript

The Minister General writes :—

I do want publicly to thank Mr. Freeman, formerly the Secretary of the Fidelity Trust, who has always been such a great friend of the S.S.F. and of the Clares. I know that Brother Christopher and myself are particularly grateful for all his help and in the name of the Friars and Sisters our good wishes and prayers are with him and Mrs. Freeman for a happy retirement.

Music in the Parish Eucharist

WHETHER Series II is here to stay or not, one very good result that it has had is to compel us, priests, musicians and congregation, to give a lot of thought to the music of the eucharist. It has brought us together in a way that we might not have dreamed of. What is more important is that we have come to realise that not only in the planning but also in the performance the offering of the eucharist is a work in which we must all be involved. The people have become doers and not hearers only as we were in the days when I frequented the sung mass at home.

Music can make or mar the eucharist. It is not just an adjunct to the things we do or the words we use. It is an integral part of the whole rite and its preparation demands as much care as that of the sermon or the lessons. This still needs saying. One often comes away from a service wishing that someone had taken the trouble to ascertain whether choir or congregation knew a particular hymn tune. The service is not the proper place for 'finding out by experiment'. A sense of failure in a choir or congregation destroys the whole act of worship and is not easily overcome.

The performance of music is an exhausting occupation. It is hard work. An instrumentalist or a singer who has completed an hour's practice will expect to feel 'stretched'. A congregation too may expect to be stretched in its participation in the eucharist. This is not to put any intrinsic value on the mental and physical effort demanded by a eucharist with music, but to say that a congregation who worship in this way must expect to put hard work into every eucharist. The eucharist demands giving—of time, and attention, and real effort.

But some music is more demanding, some less. It is good sense to recognise this in the selection we make. For instance, the tune *Austria* is one which will tire the most accomplished singer quickly. So is *Old Hundredth*—and there are many others. It is not desirable that tunes of this kind should follow one another in one service—or that too many of them be sung at one time. Tired worship is dull worship, and dull worship will not 'lift up the heart unto the Lord'. Some hymns again are excessively demanding because of their length. Some responsible person should have discovered this before the service

so that suitable excisions could have been made. It is too late when the hymn has begun to bewail the fact that there are nine more verses to cross !

Pitch is another important matter. Most people know that old pianos tend to be very flat. It is less generally known that an old organ may be very sharp indeed. When an organ is being rebuilt it is certainly worth the money to have it brought down to Standard Pitch. This is not always quite straightforward, and the builder may demur—but persevere : there seems to be no good reason why the Church should sit blind to standards of pitch in music which are elsewhere almost universally accepted. One very worthwhile practical advantage of having an instrument ‘in pitch’ is that a church may draw on local instrumental resources to augment the organ on special occasions, or that the local Musical Society may choose to use the church for its performances : an orchestra cannot play with a sharp organ for the very simple reason that while it is possible to flatten any instrument it is quite impossible to sharpen woodwind and brass instruments more than a very little. And the same goes for the human voice ! Take the tune *Austria* again. In the key in which it is often set the congregation is required to sing high F. But if the organ is sharp that F may become G—and high G for the ordinary man is more than demanding. The good organist is always alert to this problem of pitch. Where it is necessary he will transpose the music to a key more suited to the congregation—and if he cannot do this at sight he can have recourse to one of the ‘Transposed Tune Books’ or write it out for himself. And not only hymns need this treatment. Merbecke sung at eight or nine in the morning will often benefit from being played in a lower key.

Merbecke ! Mere mention of the word is enough to throw some people into a sort of fit as if this were one of those appurtenances of the English church which had best be forgotten—like gaiters and the *Church Times*. But I am more convinced now than ever that it will require a very clever man to produce anything to equal it for the parish eucharist. First, it has a character all of its own which is appropriate to the eucharist. Certainly we must not use music of too other-worldly a nature, but equally it is right that it should be distinctive. The offering of the eucharist is the natural act of the natural man, but it is an act quite unlike any other in which he is involved and so it seems right that the music of the eucharist should not be of the sort

that is churned out relentlessly by Radios One and Two. It must be distinctive. Second, saving plainsong (the use of which is politically unwise in most churches), the marriage of words and melody is as near perfect as could be desired. One does not have to engage in mental gymnastics to reconcile the sense of the words with the implications of the music. Third, it is well suited for unison congregational singing, being well within the vocal range of almost anybody and possessing the necessary natural impetus to inspire a man to sing. Lastly, it has the undoubted advantage of being so universally well-known that one can quickly feel at home with it in any church to which one is taken by circumstance. This is surely important : it is a basic principle which underlies all liturgical reform that the people shall never feel themselves alienated from what they are doing themselves whether they be habitual members of the community or strangers and pilgrims.

But it is so dull, they say. Not so. The way it is performed may well be dull and uninspired, but the music itself is certainly not. Much can be blamed on the music which is really our own fault, or at least the fault of our musical mentors. Before abandoning Merbecke for something much less worthy, try using a little imagination in its performance. In most churches it is sung in relentless and expressionless unison, the organ pulling away all the time, no one daring to let up for a moment. There are better ways : First, it has so strong a melodic line that it does not always need the support of the organ. Unaccompanied singing can transform a meaningless chant into something which is really moving and a worthy embellishment to the liturgy. But that does not mean that it should never be accompanied. Use the contrast between accompanied and unaccompanied singing to create interest. Contrast when it is not fussy always adds to the effectiveness of the music. It can be achieved by antiphonal singing too. The choir can be given sections to sing alone—and so can the congregation. Men's voices can be contrasted with those of the women and boys. And contrast can be found in deliberate variations of pace and intensity. No, it's not Merbecke who wrote dull music, it is we who make it so.

Some will say that their congregations are not up to things like that. I sympathise. But it must be true that if a priest needs training in the practical things that he must do when celebrating so does a congregation. With a little diplomacy any Parish Priest should be able to coax his people into fairly regular 'Congregational Training'. Even one

session can work miracles—and a real transformation could come over Anglican worship if such sessions were to become a regular feature of our church programme. The emphasis should be just this, that worship is the corporate act of a congregation and demands the training of each of the participants.

My last word is addressed to the clergy. It is a plea that we reject the musical versions of the long Preface in the Thanksgiving of Series II. There seems to be no real virtue in singing this, and since an adequate performance is beyond the ability of most of us it would seem far better to ignore the musical pages of the Blue Book and to say the prayer from its beginning to the Sanctus. The music in the hands of most of us is unlikely to add anything to the dignity or reverence of the service.

I am very conscious that I have said little more than what many would call mere common sense. And I have no regrets at all. It is the sort of common sense which is easily brushed aside and so needs saying again and again. As I have been writing I have been only too aware of the many blemishes in our own music here in Redcar, and my hope is that many of you will be led to think again about this most important part of our common worship.

REDCAR.

MICHAEL SMITH.

Church Music and Theology

A Pastoral Footnote

TEN years ago I was at work on a small book which was in the end called *Church Music and Theology*; it was modestly published, went out of print, and was reprinted by a publisher who went bankrupt and vanished without trace—but with the money. So I suppose it is legitimate to use the title again. At any rate, your editorial board has asked me to.

Those were the antediluvian days before people had begun to try to persuade us that God was dead. The new chiliasm of the contemporary theological flagellants and millennarians makes it necessary to spend all one's time working out the agenda before one can begin to talk—as

is the fashion with Summit Conferences. Anybody who has written a book mentioning the word 'Theology' has now to ask how much of it he is obliged to retract.

On consideration—and to save time by dictating about the agenda instead of arguing about it—I don't feel that I want to retract much of what I wrote in 1957 : which does not mean that were I writing now I should put everything exactly as I put it then. What I think is worth keeping alive is the relation between the musician and the theologian. That is what I want to talk about now more than I want to talk about 'music' and 'theology'.

One thing we can say for a start : that neither the musician nor the theologian are as doctrinaire as they were even in the fifties of this century. Readers of these pages will not need reminding about what has happened to the theologian, but I might make a remark or two about the musician, particularly the church musician. His period of doctrinaire habit was astonishingly short. It was hardly long enough for a honeymoon. I think it lasted fifty years—from 1906, when Vaughan Williams in the preface to the *English Hymnal* said flatly that good taste was a moral matter, to 1956 when Geoffrey Beaumont published his *Folk Mass*. Before that time, music in church was as self-directing as music outside it. You just made music and people played it or sang it, and there was very little conversation about whether it was good or bad, right or wrong. I allow the massive exception of the Vatican pronouncements which from time to time have managed to penetrate the Roman Catholic mind and as often as not to mislead it. (I believe that in 1903 a pope said that the piano was an instrument not to be tolerated in church but implied that a harmonium was quite in order : and in so doing he must have permanently damaged at least two generations of Catholic ears). But in the English scene on the whole people at large, and musicians as a body, did not moralize until Vaughan Williams, stridently supported later by Martin Shaw, began the fashion of doing it.

Music and morality, then, had this brief and blissful period of life together. There were several factors in their environment which made it possible for the period to last as long as it did. On the whole the church, in the person of its theologians, was a monumentally serious-minded institution, reacting against the early signs of a moral revolution which it was content to describe as a moral collapse. This made musical moralism welcome. Then there was the complex result of

the church situation in Barth's Germany, where after a short period in which people were coming to assimilate the Barthian theological structure, and to derive from it the vitality they so sorely needed, the German Church was plunged into the abyss of Nazi persecution ; and what we overheard from the leaders of that church was a powerful puritan protest against everything romantic in music. A German confessional pastor could say *Romantisch* in as distinguishable an accent as that in which P. T. Forsyth in his day must have spoken his favourite adjective, *moral* : and good reason he had for it—for Nazism was sentimentality run mad. This profoundly impressed people in England and in Scotland, especially those of the Reformed churches, who most needed a touch of moral stiffening in their theology.

By, let us say, 1940, these and various other factors combined to induce in a large section of the church—the more articulate section—a feeling that 'good' music was identifiable and must be sought for. All the denominations revised their hymn books on principles which were more or less derived from those of *Songs of Praise* (1925, 1931), easily the most aesthetically 'moral' hymn book that had ever been published (and, by a strange irony, the least theologically 'moral'). The Royal School of Church Music set about reforming and rehabilitating the music of cathedrals and parish churches ; the disciples of Walford Davies and Martin Shaw continued to 'educate' the congregations into better ways. Victorian piety was at a discount ; liberal theology was sniffed at ; you began to Know Where You Were : Stainer and Barnby were Bad ; folksongs, French diocesan tunes, Lutheran chorales and Gustav Holst were Good.

Actually, this was perfectly true. They were. The revolution in the public taste of the non-Roman denominations in Britain was something quite remarkable. It could not have been achieved without the strenuous efforts of those who believed in the new movement towards wide musical culture. 'Come down, O love divine' has become a hymn everybody knows simply because there were enough articulate and forceful people in 1906 who believed in that kind of music.

As a convinced disciple of all these people myself, I would not for a moment apologize for them or minimize the value of what they did. All that has to be added is that a new movement has arisen which flatly contradicts everything they stood for. The permissive morality has overtaken church music, or at least some parts of it, as swiftly as the doctrinaire morality overtook it sixty years ago. I doubt if the

Bishop of Woolwich knows personally any of the instigators of this extraordinary new movement, in which one has in a sense to be purposely commonplace and vulgar in order to make one's point : but it is too obvious to stand any sort of questioning that the same social protest and impatience that brought on us the theological revolution of the sixties brought also the church 'pop' and the folk-song-protest movement which is now rising to its height.

It was inevitable that this should happen in music. The victory of the apostles of good taste was too easy to be safe—we can see that now. How could anybody turn the flank of the great onslaught they had launched on bad taste ? Only by asking the simple question. 'What is *good* ? Why should I believe you ?'.

And so we have to ask—does the church know the answer to that ?

Musically, it normally doesn't, and this is what it is unwilling to admit. The story of the musical dogmatism that I have just sketched out is a story, with only a few exceptions, of what musicians did, not of what theologians did. The story of what priests and pastors and ministers and clergy—whatever you want to call them, in whatever denomination—achieved is quite different. Church music, so far as they were concerned, was largely something to amuse the children.

When I look at the contents of the hymn books of the second half of the nineteenth century—the period when the new kind of English urban culture had just got into its stride—I don't see what else I can say. In my own communion we have long been familiar with a little bunch of hymn tunes which first appeared in Catholic collections dating from about the time of the re-establishment of the Hierarchy, and which clearly amused a lot of people at the time ; underneath that tip there is a deep iceberg—only it is too squashy to be properly called a berg of any sort. *Hymns Ancient and Modern* in the first thirty years of its reign showed a progressive tendency to fill itself up with music that was either indifferent or positively vulgar (and theologically there isn't much to choose between those two faults). Even the English cathedrals—now the guardians of good taste in church music—gave space in their lists to a good deal of fourth-rate music in service-settings and anthems. As for the Methodists and Dissenters, their preoccupation with the doctrine, taken for granted by them but strange to Christians of other kinds, that what is sung at all must be sung by all, produced massive books of musical devotion containing hymns, psalms and

anthems, all of which everybody was expected to join in and all of which were therefore written down to the standard which *vox populi* could reach. And there is this to be said for the Dissenters—they did at least presuppose, and often openly provide, a tolerable education for their congregations in reading music: was not John Curwen, the inventor of tonic sol-fa, a good Congregationalist in his day?

But I, myself a Dissenter, can remember the tail-end of the age of the great preachers: I can remember both their weighty moralism and, in my own denomination, their remarkable breadth of culture, including the culture of secular letters and poetry. Had I lived in Edinburgh at the age of three I could have been carried to S. George's West Church, and heard Alexander Whyte's magnificent evangelical moral appeal followed by a voluntary composed by his organist, Alfred Hollins, as likely as not 'Spring Song' or some such A-flat major titbit. And no doubt I should have protested as vociferously as I always did at that age—for I was tolerant of any length of sermon during which I could sleep, but profoundly and stridently intolerant of any sound made by any church organ when I was three. What's more, I now think I was right.

As I say, it was the musicians who pointed out the incongruity. Quite often the moralistic parsons wished no part of the musical protest. A parson could be very faithful, and musically philistine, and nobody doubted that he would go to heaven. (It is this, I may say, which inclines me to be friendly to a doctrine of purgatory.)

But now the musicians are abdicating. Or anyhow there is a strong 'student-protest', as it were, that threatens to take over from the dogmatists. It has not succeeded yet. There is more first class church music being written now than there ever was since about 1625. But people are asking why it has to be so good, so beautiful, so craftsman-like. Won't 'pop' music do? Won't 'what the people like' do better than what they don't like?

What is the parson's answer to the cult of bad music? I suggest the following propositions as being worth considering in its preparation.

(1) Why are the advocates of cheap popular church music, whether of the 'Twentieth Century Church Light Music' kind or the sort that is still sung at Sunday School Anniversaries in the north of England, or whether it is the hackneyed and heathen stuff that our great grand-

fathers have bequeathed to us, so sure that this is what people will enjoy? Carry the battle on to their ground and ask on what evidence they say that all normal hymns and anthems are dreary. If you know as much as you ought to know you will not have much trouble in eliciting the next two propositions from your interlocutor, namely—

(2) that the dreariness of *all* hymns and anthems and psalms of the usual sort is a statement not about their quality but about the way they are performed, and

(3) that really the promoters of difference for difference's sake dislike the normal church music because they dislike the kind of people who seem to thrive on it.

Once you have got that far you can begin to be useful. If you are a priest or a minister you can hand over proposition (2) to the musicians. You can ask yourself how much positive impediment you have placed in the way of decent performance of church music. You can get your choir affiliated to the Royal School of Church Music and have a Commissioner along to say rude things about them, and about the organist, and about the congregation, and goad them into getting out of the rut on to the more enjoyable and delightful highway of decent craftsmanship. You can listen to what your local musician says about church music, and if he hasn't any views you can get rid of him and put in somebody who has, and who will make you uncomfortable about it. And so on.

But on point (3) the ball is in the theologian's court. It is elementary pastoral sense to distinguish between what people say and what they mean. And in gestures and movements which become truculent about church customs there is always a touch of this fear, suspicion or downright hatred of *kinds of people*—seniors, bourgeois, intellectuals, whatever the category is. And a priest with a proper professional training won't be deceived into stopping at psychology. He will see the link between this and theology: what he will see will be a defect in the church's teaching and behaviour which has allowed this great crack to develop in the territory which ought to be common to the artist and the theologian. He will see here the sort of 'division' in the church—suspicion of one *kind of person* by another—which is really sin. He will remember how Thomas Goodwin said, 'The greatest sins are sins of the mind'—or if he doesn't remember it, he can learn it now.

This is theology. And when it has done its destructive and surgical work, things may become free to mend themselves. In consequence, we may hope that a faculty of judgment will develop in the church, and especially in the local church, which will have as its aim the keeping of two principles alive. One is that the church should not be divided : the other is that the truth should be honoured at whatever cost. New kinds of music come along—for example Sydney Carter's irritable and penetrating carols, and now (for which the Lord be praised indeed) Malcolm Stewart's delicate and beautiful folk-songs : and what *you* say, you who are a theologian, is not 'Ha ! Just what we need to shake them up !', nor yet 'Impossible ! They'd never take it', but, 'I believe in this, and I will see that it is an enriching agent, not a divisive one'. That is, of course, if you are convinced in the first place—you don't have to agree with me in order to put this into practice. But *qua* theologian you are making a judgment on the basis of the truth of the Gospel (which you won't allow to be contradicted) and the good of the church (which you won't allow to be harmed). Where a musical judgment is required, and if you feel doubtful of your capacity to make it, then consult and respect the musicians, because

(4) Both you and the musician are artists.

NEWCASTLE UPON TYNE.

ERIK ROUTLEY.

Michael Run the Boat Aground

IF you used all the new sets of 'liturgical' words to the tunes of *Michael Row the Boat, Blowing in the Wind*, and *Kumbaya*, you could run a paper chase to the moon. Those of us who have become known for our interest in writing songs about belief receive these adaptations at the rate of about two a week.

There *is* something to be said for the use of the more obvious 'folk' melodies in Church since it does make it possible for everyone to join in ; but it is purely an interim measure. If we are going to rehash forever we will be underlining the attitude of many who find Christianity insipid. We always seem to follow the ethical, philosophical and social thinking of the world around us ; can we not even find our own—really modern—tunes ?

That's a very negative opening but certain things seem to need saying if we are not to be trapped into mediocrity in the name of modernity. There is a popular myth that it's 'easy' to write a 'folky' song's words or music. But writing anything, especially about belief, has all the difficulty of being honest—totally—not singing what one does not mean, not writing viciously aggressive protest songs against aggression, not seeking a quick emotional response to a leaky statement of fervour.

Men sing about the things that mean something in their lives, they sing about love and hate, joy and sorrow, death or good wine. And not only do they sing about many things, they sing in many moods. A love song can be thoughtful or ecstatic, full of gaiety or fear, angry or serene. It is here that songs in the 'folk' idiom can find a valuable place in Christian singing.

Because, to the Christian, faith is at the heart of life, and why should the Christian not sing in many moods ?

Our traditional hymns have tended to be uniformly solemn. Seriousness characterised them even when the words were of joy. But what of the other emotions ? Are they less redeemable than gravity ? Humour can surely be an intensely religious thing, especially as it is so closely connected with understanding. G. K. Chesterton once asked what Jesus kept going into the wilderness for—his answer : to laugh !

Emotions such as anger and doubt are equally part of the normal human response. Sydney Carter is keenly aware of this and some of his songs reflect this awareness, *Friday Morning* particularly :

'To hell with Jehovah', to the carpenter I said.

'I wish that a carpenter had made the world instead . . .

It's God they ought to crucify instead of you and me.

I said to the carpenter, a-hanging on the tree'.

One cannot exactly define the power of this song. It has irony but it is also a cry of anger at unjust suffering and pain—either there is no God or God is in some way responsible for man's plight. The only acceptable, or, as Carter has said to me, 'forgivable' God is one who has got involved in the extremities of man's existence.

It is not fair to say that music in the 'folk' mould is the only type which can contain this kind of thought, but it is a very pliable form, accustomed to strong feeling and the *direct* involvement of the singer with this feeling.

In our 'participation'-conscious times we may lose sight of the most important aspect of participation. This is not necessarily a question of joining in the chorus but of joining in the meaning. Some songs are chorus songs, but some songs are songs for listening to. If joining in were the same as deeply listening we would have thrown out lots of our old hymns ages ago because they express feelings and certainties which few of us can honestly claim.

All this makes it difficult to write songs as it is difficult to write poetry ; though it does not, of course, ensure that the final product will be any good. One writes some quite singable dishonest songs and feels bound to scrap them and some awful honest ones and they need scrapping too. One writes others that one realises are theological arguments or sermons which happen to have tunes to them. And this takes us, I think to the crucial difficulty of being *firstly* a songwriter.

A song is a song is a song ; any artist must take the medium through which he expresses himself with total seriousness. A bad song remains bad no matter how exalted its subject matter, and one must always bear in mind that what does not mean anything to, or haunt, oneself, can never reach anyone else. One is trying not to teach but to express something of what belief has meant—hoping that others will find that the reality of the experience in the song makes it possible for them too to enter into it.

This has been a very personal statement—one songwriter's eye-view—and, I think, inevitably so. Perhaps the greatest crisis of belief today is a crisis of expression. We don't know how to tell of our experience of Christianity, and while we are finding out, we are going to be rather personal and confused. But if men *do* sing about what is important to them we must try to find a musical voice for our beliefs. We have got to be ready to change and to write knowing that we are not necessarily writing for posterity, but are putting into song something which is valid *now*. Only then will we find—perhaps to our surprise—that a song or two may last.

MALCOLM STEWART.

Malcolm Stewart's songs are available in *Gospel Song Book*, Geoffrey Chapman, London. Four of these are on a record *Let's Play a Game*, The Grail, Pinner.

Plainsong: What can we salvage?

WE are living at a time when many of the outward expressions of worship associated with the Catholic revival are being questioned. It is distressing for Anglicans to see things which have become familiar and precious to them laid aside. No thoughtful Christian can ignore the biblical, theological, pastoral and cultural factors which lie beneath these changes, or wish to cling to music or ceremonies *merely* because he has known and loved them for so long. Nor can he wish to throw anything out *merely* because it is ancient: it may still have something to say.

What of plainsong? Has it got to go? A glance at the Roman Catholic church and at the musical provision being made for vernacular liturgy, especially in America, may do little to reassure those who fear for its survival.¹ I write now as one who wants the best of both worlds. I welcome liturgical changes which help Christians to share more actively in worship and to see its relevance for man's life today, and I welcome any musical experiments which do this too. But my first experiences of plainsong in the early thirties at S. John's, Red Lion Square, where it was sung under the direction of Father Darwin Fox, cannot be forgotten. Perhaps I was bemused by the resonance and beauty of Pearson's 1870 gothic building, by the subtle restraint of Fox's accompaniment and by the very strangeness of the music. But S. John's did not survive the London air-raids of 1941, and in many places since I have heard plainsong rendered—and rent—in various ways. It has not lost its appeal. I do not want us to lose it. Nor do I think we need. But we must be realistic.

Plainsong has often been considered the music of heaven. It is pre-eminently the music of the liturgy in so far as much of it has been associated with the Latin rite since the sixth century and can trace its ancestry to the Jewish synagogue services. Its single melodic line and its 'rhythmic placidity'² may be said to give it impersonal and transcendental qualities which make it eminently suitable for worship. But its 'mysterious' quality, which some of us feel keenly, may well be due to its antiquity and strange tonality. The piety which longs to hear only plainsong in heaven must reckon with the instruments which are biblical images of heavenly music, and may be surprised to find

¹ See, for example, Anthony Milner, *Recent Hymnals and Service Books* and Rembert Weakland, O.S.B., *Music as Art in Liturgy in Worship*, Vol. 40, No. 9 and Vol. 41, No. 1.

² Weakland, *op. cit.*

there that Alleluya-verses are accompanied by trumpets ! In our desire to keep plainsong we claim for it neither priority nor a monopoly, nor do we rule out other kinds of music.

If it is to have a proper place in the worship of our church today, when we are trying to make liturgy alive and meaningful, plainsong must do more than survive as a quaint museum-piece. It must interpret the English texts to which it is attached and in no way do violence to the language.

This is a fundamental principle (for in liturgy the words are most important), but it is not easy to apply. Some would therefore prefer to sing plainsong only to Latin. Some religious communities may do this, and there is no reason why the more elaborate Gregorian chants should not be sung in Latin on occasions, as works of Byrd and Palestrina are sung in Latin in cathedrals. But, even if congregations were provided with translations, this would give plainsong a very small place in Anglican worship, and make it appear little more than a museum-piece.

The connexion between plainsong and the Latin language is not as close as has often been supposed. Much of it was of Oriental origin and adapted to Latin. Through the work of men like Dr. G. H. Palmer a vast amount of plainchant from the Sarum service books has been adapted to English texts. It has served us well and the singing of the proper and ordinary of the mass and of psalms, antiphons and hymns at the divine office has for long been the practice of many Anglican communities and of some churches too. It is with no lack of respect and gratitude for the scholarship and devotion which produced it that a new appraisal of this material is suggested now.

First, the performance of the more elaborate, melismatic chant requires time and skill, and fewer communities are able to maintain it as they did. Secondly, plainsong reached Anglicanism very much as a revival of something antique—as the meticulous enunciation of every ‘—ed’ and the persistence of the old style of printing the letter ‘s’ in some editions shows. Perhaps we have never really taken it into our system. Certainly there is little chance of plainsong having any significant place in the music of a living English liturgy unless many of the existing adaptations are pruned and made more flexible, so that the texts can be sung with greater freedom and natural emphasis.

Hymn melodies which are set to metrical texts have a secure place in the services of most communities, and a number of plainsong hymns

are well known and often heard outside religious houses. But most plainchant is set to prose texts and it is here that the word setting is so important. Let us look at the Introits, edited by Palmer and published by Wantage. In the introit of the first Sunday in Advent notice the setting of 'neither': the first syllable has one note and the weaker syllable six. Compare 'like a sheep' (Advent II: psalm verse), with three notes on 'a'; 'at hand' (Advent III), with six notes on 'at' and two on 'hand'; and 'beholding' and 'glory' (Advent IV) with five and four notes respectively on their final and unaccented syllables. Palmer's word setting is usually sensitive and skilful, but our published editions of plainchant often put groups of notes on syllables too light to carry them, and the examples given are typical. Put weight on the single note of the accented syllables and lighten the groups on the less important ones: this is how we are told to sing a word like 'neither' in the example above. But it requires skill and professional know-how to do this effectively. Experienced choirs, especially if they can sing in resonant buildings, may negotiate these difficulties and perform some of the more elaborate chant with pleasing results. But it is doubtful whether adaptations which make it so difficult to avoid singing English texts in a laboured and artificial way ought to be preserved unaltered.

The most promising field for the use of plainsong to English would seem to be the Psalms. Existing plainsong psalters, however, leave a lot to be desired. The best known are Palmer's *Sarum Psalter*, the *Manual of Plainsong* edited by Briggs and Frere (1902) and based on the earlier edition of Palmer, and J. H. Arnold's revision of the *Manual* (1951), based on Palmer's revision of the *Sarum Psalter*. The *Sarum Psalter* is the most versatile: in it the psalms are pointed so that any of them can be sung to any of the eight tones. While such an arrangement is necessary for communities using proper antiphons it is complicated, and difficult for those who do not use it constantly. The *Manual of Plainsong* is simpler. It provides one tone for each psalm, though more variety is given for the canticles. All of these psalters follow closely the rules given in the Sarum books for pointing the Latin text. The result is a musical line faithful to the Gregorian tradition, and in many cases well suited to singing English. But there are snags. Words like 'testimonies', 'sanctuary', 'marvellous' and 'abominable', with their succession of unaccented syllables, are not easily fitted to the inflexions, and they are not always treated convincingly. When note-groups occur in mediations and endings it is stated

that they must normally be kept intact : similarly the combination of two distinct notes is forbidden, unless two accented syllables occur one after the other.³ In the revised editions of the *Sarum Psalter* and of the *Manual* this exception has been used more liberally, notably in *Nunc dimittis*, where two notes are given to 'all' in verse three, making sense at last. Another marked improvement in the later books is the repointing of the second part of the *Gloria* to tones II, IV, V and VIII, without the abrupt mediations, avoiding 'shall be' and making clear the contrast between the three tenses, 'was . . . is . . . shall be'. But all these books contain many angularities which almost compel the singing of nonsense. Some occur in psalms set to purely syllabic chants. Many more occur where the inflexions include groups of notes, and particularly where the final syllable of each verse has two notes or more.

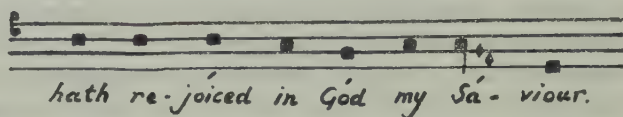
In Arnold's edition of the *Manual* there are thirty-four instances of psalms (the canticles provide a few more) set to tones which give two or more notes to the final syllable.⁴ This gives us distortions like 'ano-ther', 'sim-ple', 'altoge-ther', 'redeemer' (Ps. 19 : 2, 7, 9, 15), 'melo-dy', 'lo-ved', 'understan-ding' (Ps. 47 : 1, 4, 7), the final syllables having two notes ; 'glori-ous', 'rejoice there-of' (instead of 're-joice thereof'), 'trou-ble' (Ps. 66 : 1, 5, 12), the final syllables having three notes ; 'victo-ry', 'thanksgi-ving' and 'equi-ty' (Ps. 98 : 2, 6, 10), the final syllables having four notes (I nearly wrote 'victory-y-y-y'). Examples could be multiplied. Look, for instance, at Psalm 149, with its 'beasts and all cat-tool' and 'kings and all peo-pool' in verses ten and eleven !

In the introduction to Briggs and Frere it is rightly stated that 'good chanting is above all perfectly natural' (p. x). If it cannot be plainsong ought to go. But for the work of the compilers of these psalters, and of Thomas Helmore before them, we might never have heard the Psalms in English sung to plainsong. Nevertheless it is a pity that Briggs and Frere is still in use and that we only have Arnold's revision to put in its place. We need plainsong settings which will enable us to sing Coverdale—and why not other English versions too ?—naturally, without distorting accent or pronunciation. The precious '—ed's' must go. Fewer tones might be used, in so far as inflexions containing groups of notes need to be employed sparingly and with

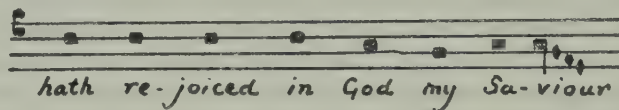
³ Briggs and Frere : *Manual of Plainsong* (1902), Introduction, pp. vif. This is reprinted in the revision of 1951.

⁴ Arnold, with few exceptions, uses the same tones as Briggs and Frere.

discretion, and endings which give two notes or more to final syllables are best avoided, unless there can be greater freedom in joining notes and dividing groups so that words do not suffer. Would not



be better than

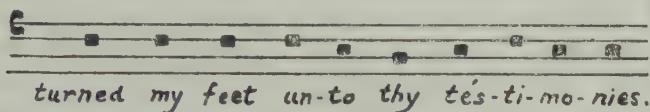


(Arnold, p. 218) ?

The endings must be flexible enough to cope sensitively with the varying rhythmic cadences of the words. Psalm 66 contains examples of the three most common patterns, dactyl, trochee and a final accent. Why force them all into the mould of I 3 with its final torculus, or group of three notes ? It would be more satisfactory to regard I 3 as a variant of I 1, giving these results (cp. Arnold, pp. 73, 74) :

1. make his praise	to be	gló-ri-ous.
5. there did	we re-	joice there-of.
6. able	to a-	xalt themselves.
(dactyls)		
12. when I	was in	trou-ble.—
16. the Lord	will not	hear me.—
(trochees)		
3. sing of thee and	praise thy	Name.
7. praise	to be	heard.
9. like as sil-	ver is	tried.
(final stress)		

There is a musical accent coinciding with the verbal stress on the first note of each group GA or GAG : we could preserve this even if we took the liberty of setting so tiresome a word as 'testimonies' thus :



(Psalm 119 : 59 : cp. Arnold, p. 148).

As a final example of the kind of plainsong I should like to see I give in its entirety *Sanctus XIII* adapted from the Vatican *Kyriale*. This, I think, the people could sing with vigour, joy and natural ease.

A series of seven musical staves in G-clef, each with a single note on the first line (G). The text is written below the staves, aligned with the notes. The text is: "HO-LY, HO-LY, HO-LY, LORD GOD OF HOSTS, HEA- VEN AND EARTH ARE FULL OF THY GLO-RY. GLO-RY BE TO THEE, O LORD MOST HIGH. BLESSED IS HE THAT COM-ETH IN THE NAME OF THE LORD. HO-SAN- NA IN THE HIGH-EST." The word "HO-LY" is repeated three times on the first staff. The word "GLO-RY" is repeated twice on the third staff. The word "HO-SAN-NA" is repeated twice on the sixth staff. The word "IN" is repeated twice on the seventh staff.

REGINALD S.S.F.

Music in African Worship

WHEN I was asked to write this article I took some opportunities of conversation with various Africans who are studying in England at the present time. I asked a Kenyan Presbyterian Minister whether his congregations at home in Kenya used any instruments to accompany their singing in Church. 'Oh yes', he replied rather proudly; 'Recently the Church of Scotland sent us six organs as a present' (an organ presumably means a harmonium). One can only guess at the sum of money involved in this project but it is rather depressing to think how much it must have been and of many other ways in which it might have been spent.

What lies behind this desire for Western musical instruments? It is fairly obvious that all the countries of Africa in their rapid development are looking to the 'West' for their standards in buildings, government organisation, transport, commerce, etc. That which is European must be copied because it is 'civilised' and therefore best. Why should the church alone accept lower standards? Why indeed if these 'civilised' standards are the best, but are they?

King Sobhuza of Swaziland said in May, 1968, commenting on student unrest in the world 'We must not imitate all that comes from Europe, only that which is good'. King Sobhuza is not a Christian but he has wise judgement; some church leaders seem to be less discerning.

The Kenyan organs are of course an extreme example. But the incident does illustrate a very basic fact, namely that in many cases it is the Africans themselves who, for reasons which may well be justified, want to cling to Western traditions in worship. This point will be considered later. The European mistake is a more radical one; it lies I think in the whole entanglement of Church behaviour and custom ranging from the apparent necessity of smart hats and handbags to robed choirs and organ voluntaries. A lot of this has unfortunately been exported along with the fundamentals of the Christian faith.

There are at least two reasons for which European hymns may be unsuitable for African congregations:—

- (1) Some countries, e.g. Ghana, now use English as the official language; all children learn it at an early age, it is used in

everyday speech, and is therefore the obvious language for worship also. In this situation hymns used will fairly naturally be in the English language ; but it does not follow from this that merely to transplant *Hymns Ancient and Modern*, the *English Hymnal*, or the *Oxford Book of Carols* is going to provide the right selection. What does 'In the bleak mid-Winter' or 'The Holly and the Ivy' convey to someone living in perpetual tropical heat ? What is understood by

' O'er Heathen lands afar
Thick darkness broodeth yet ' . ?

The implication to thoughtful people could be insulting. One need not go on to give examples of some of the hymns which make even Europeans squirm ! On the other hand of course there are a number of good hymns in the English language which express fundamental aspirations of our Faith whatever our race or country. The need here is for imaginative and careful selection and the problem should not be insuperable. Europeans however should be hesitant of selecting without expert advice from Church leaders of the country concerned.

- (2) Quite a different problem arises when we turn to hymns in vernacular languages. Two groups of languages present specific problems :

- (a) Many West African languages are what is called ' tonal '. This means that the meaning of a word is determined not only by the syllables of which it is composed, but by the inflection of the voice on the final syllable. Thus a word can be given an entirely different meaning according to whether the voice goes up or down at the end. So if, according to the sense of the words, a final syllable should have an upward inflection, but in the tune to which the hymn is set the final note in the phrase goes down, nonsense is the result !

In the Kele dialect of the Congo for example

Lisaká = Promise

Lisáka = Poison

I suppose the nearest one can come to appreciating this difficulty in the English language is to consider for

example, trying to convey the different meanings of :

Are you going to London ?

Are *you* going to London ?

Are you going to *London* ?

Are you going to London ?

confined within the framework of the four lines of the tune *Horsham* (E.H. 334, often sung to 'Thine for ever God of Love'). The syllables of that sentence could be sung to each line of the tune, but could you convey the meaning ? The words sound ridiculous, the tune is ruined and the singer frustrated !

- (b) The second group is the Bantu language Group, prevalent in Central and Southern Africa. In these languages any word of more than one syllable has the stress on the penultimate syllable, never the final syllable. Therefore if you translate any set of words into e.g. Zulu, and set them to the tune *Quam Dilecta* (We love the place O God) which has the stress on the final note of each line, you are forcing the language into an alien shape. The same applies to the *Old Hundredth* (All People Who on Earth Do Dwell) which the Zulus nevertheless, sing lustily, putting up with the mutilation of their language and adding a glorious scoop on the last line of the tune !

Turning to the other side of the question one must realise that there were reasons for introducing Western music in the days of the early Christian missionaries. These people had the task of presenting to groups of illiterate Africans the essentials of the Christian Faith and a form of worship in which they could participate. Naturally any verbal participation involved memorizing of word forms. Music was rightly thought to be desirable in worship as it is a natural part of African expression in nearly all of life. So far so good, but what music was to be used ? Probably with a good deal of justification African melodies were condemned for use in Christian services as being too closely associated with heathen customs. The matter of association does have to be taken seriously. Consider for example whether *you* could possibly sing the tune of the National Anthem to any other form of words without feeling a strong sense of irregularity ? Or could you easily sing any but the traditional 'Oh Come All ye Faithful' to the tune *Adeste Fideles* ? If one feels this even where the alternatives

offered would be Christian, how much greater the tension if a tune with pagan associations is introduced? So the problem is not an imaginary one. However, times have changed to a great extent and probably this is an age in which the matter can be dealt with at least in some measure. Three ways suggest themselves :—

- (1) Word forms which are not forced into a particular metre seem to present a much less intractable problem than hymns. For example the Creed and the Gloria in the Zulu eucharist have been set to a very free repetitive melody making use of a reciting note and quite flexible phrase endings enabling the words to be fitted coherently into the tune. This very seldom transgresses the Zulu rule of stressing the penultimate syllable of a word.
- (2) There are now a certain number of indigenous church leaders who are gifted enough to write hymns with words and music which are both really African and really Christian. These should be encouraged.
- (3) An experienced Church worker in Ghana tells me that in her country African instruments, particularly drums, are sometimes used as an accompaniment to fairly traditional worship, or to call people to worship in place of the church bell (or more likely the suspended iron rod which does duty for a bell !). This type of initiative might well be developed and increased.

There are those who feel that the indigenization of worship should be made more radical and that scope should be given to the instinctive urge in Africans to bring dancing into their worship, and also to allow a large measure of freedom to introduce quite unstructured services or prayer meetings which appear to be more in keeping with African characteristics. In some places this has been allowed ; in others it has happened without permission. Sometimes the results have been fairly indistinguishable from Pentecostal or Zionist worship and shown a marked tendency to drift back into semi-Pagan practices. In the small experience I have had of this problem, priests, both European and African, have been divided amongst themselves as to how much freedom should be given in this ; there is no ready answer but one cannot help being strongly reminded of the Old Testament situation in which the Jewish people learned slowly and painfully to extricate themselves from the worship of many gods and to be loyal to the one true God. It would seem that the right people to determine the type

of adjustments needed and the right time to introduce them are the African leaders of the African Church in the various different countries of that Continent. Mature African Christians surely have much better judgement in these matters than any European, however long his experience of Africa. We cannot impose indigenization any more than we have a right to impose Westernisation. We must remember too that the rate of development will vary greatly between one African country and another.

In conclusion I would say that I feel that four years experience of Africa, and that mostly in one relatively small area, is a very slender basis on which to contribute an article, the scope of which could clearly be much wider. My examples have obviously been limited and selective and I trust I have not been unfair to any group of people mentioned.

COLLEGE OF THE ASCENSION,
SELLY OAK.

MARY MONRO,
Tertiary.

Emotion in Music

‘THERE let the pealing organ blow, To the full-voiced quire below,
In service high, and anthems clear, As may with sweetness,
through mine ear. Dissolve me into ecstasies, And bring all
heaven before mine eyes’.

These well known words of John Milton are eloquent testimony to the power of music to move the hearts of the listener. How often indeed has one been dissolved into ecstasies with, say, a Mozart Symphony interpreted by Beecham or Bruno Walter’s incomparable version of Mahler’s *Song of the earth*? There is a school of musicians who take the view that music is powerless to express anything outside the notes themselves. Stravinsky once propounded this theory, although how it can be reconciled with this composer’s love of Renaissance polyphony and the Cantatas of Bach it is difficult to see. Perhaps this idea belongs to Stravinsky’s neo-classic phase and was intended as a rallying cry against the romantic movement.

It is obvious that the emotional content of music must vary to a very great degree, from the Bach fugue which may evoke a mood of grandeur or of exhilaration but no real emotion, to the highly charged short phrase in the S. Matthew Passion 'Truly this was the Son of God' which seems to sum up the essence of Bach's religious faith in two bars of relatively simple music. It is unfortunate that the prevalent tradition in English church music is to avoid any kind of emotional commitment in the interpretation of this splendid repertoire. How many performances does one hear from leading choirs which are technically well-nigh flawless but are ultimately tedious and uninspiring in effect. An example of 'The letter killeth, the Spirit giveth life'? Byrd's *Ave verum corpus* is one of the most moving pieces in the whole range of religious music. Sung without words in the correct style, this music should still have the power to move and disturb the listener. One of the most disquieting features of present-day musical standards is the worship of technical perfection for its own sake instead of its being recognized as merely an instrument for the realization of the spirit beyond the notes. One would think nothing of a composer who set words to music which went contrary in feeling to the meaning of the words. Byrd said that when he meditated upon the text he was about to set, the right notes inexplicably suggested themselves to his pen.

This can only mean the right notes for this particular text and therefore the right notes for the idea and feeling underlying the words. The composer's setting then is an underlining of the writer's ideas as expressed in his words and then illuminated by the musician. It is true to say that the earlier the music the less clue there is as to its interpretation. The more call then for the use of the imaginative insight into a composer's mind which every great interpreter must have. A very good example of what I mean occurs in the well known setting of the Passion choruses by Vittoria. Here we have simple chordal phrases with occasional use of polyphony. But how these phrases can be brought to life in the context of the terrible narrative of the Passion! The crowd have the words 'Let him be crucified' twice. The first time I have it sung quickly and with the utmost vehemence. The second time 'they cried out the more' and here the same words are sung slowly and with cold and implacable intensity.

Inevitably, emotion in music is a subjective matter as is of course every aspect of interpretation. An individual feeling for tempo, subtle variations of tempo, accent, rhythm, nuance, all these factors bring out

the composer's emotional feeling or reflect the interpreter's emotional reaction to the music. The analysis of all this art is the critic's business, but what does it mean to the ordinary listener? The difference between a 'correct' performance and one which goes well beyond the mere notes can be felt by even an untutored listener and this surely must make a great deal of difference to the impact a piece may have on the hearer. In the Mass, for instance, a Sanctus by Palestrina can either produce an effect of carefully worked out mathematical shapes, or it can create a picture of the glory and majesty of God and His creation. True, the mathematics are part of God's glory, but man is not to be satisfied by mathematics alone. The emotional springs of his nature must also be involved.

It seems to me that the present preoccupation with liturgical reform is in danger of forgetting the emotional power of both music and ceremonial. The historical development of the liturgy has produced superb works of art which are supremely suitable for the purpose of bringing man into contact with God, yet this great heritage is in danger of being completely lost because either it is in latin or because the congregation cannot join in. The reformers forget that mental and emotional participation can be as real as and possibly more far reaching in effect than mere physical 'joining in'. One must hope for a speedy reaction to this radical sweeping away of the cultural heritage of the past, but the signs of this are regrettably slow in appearance.

It is true that emotion is variable in depth and power. It can be facile and shallow or gripping and almost exhausting in its intensity. There is the emotion of Stainer's *The Crucifixion* and there is the emotion of *The S. Matthew Passion*. The one has but little effect, the other can shake the listener to the core of his being. The great heritage of church music is rich in emotional power. We must all hope that our performances recreate this power and that the authorities will permit this unique aid to worship to exert maximum sway over the hearts of men.

ELY.

ARTHUR WILLS.

Advertisers

We draw the attention of our readers to the books advertised in this number by publishers who are giving this magazine their support.

Why sing Hymns?

‘**M**AKE melody unto the Lord upon the harp : even upon the harp and psaltery ; With trumpets also, and horns : shout with joy before the Lord the King’.

The glimpses which we receive in Holy Scripture of man set free to praise the Lord in an unrestrained kind of way give us certain hints about what this sort of worship should be like.

First, it seems to be accompanied by no small amount of sheer noise. Not for the psalmist the counsel of certain Tractarian clergymen of the last century who positively discouraged congregations from uplifting their voices.¹

Secondly, it seems never to have been *dull* or *boring*. No sooner has the psalmist finished one outpouring of praise than he has a way of starting off again ‘O sing unto the Lord a *new* song’. If we can so far become as little children as to speculate about the heavenly worship, we may perhaps suppose that it must be something like that.

It is with hymns of this kind that we should start if we are going to ask ‘Why sing hymns?’, because the answer is self evident : *we can’t help it*. There are times when the glory of God and the good news of our salvation overflows the limitations of mere speech, and at such times the braying of an ass or the not dissimilar effect of some choirmen of our acquaintance must become a pleasing noise unto the Lord, let it but spring from a joyful heart.

In popular understanding hymns are distinguished from, on the one hand, *psalms* (with which we may include chanted canticles), and on the other hand such other *spiritual songs* and anthems as are mainly sung by a trained choir. The distinguishing features are (a) Hymns are metrical ; (b) They are intended to be sung by the whole congregation.

The latter of these requirements imposes certain limitations upon the kind of tune to which a hymn may be set. We must admit that congregations are not generally very sound arbiters of musical taste ; but they are capable of very sound judgement upon the elusive quality which we may call ‘singability’, and it is this quality in a tune which governs more than anything else the acceptance or rejection of the hymn to which it is set. The very finest tunes are those which have

¹ To be fair, the effect of a *very large* congregation singing quietly is magnificent, and Tractarian congregations one hundred years ago *were* large.

both qualities ; but others, technically impeccable, no congregation will accept ; others again make the over-sophisticated musician shudder, which will inspire the man-in-the-pew to puff out his chest and lift up his voice mightily to the Lord : and who is to say that the end does not, in this case, justify the doubtful taste of the means ?

But in any case, the popularity of a hymn is governed principally by the tune, not the words ; and this has led to a second answer to the question ' Why sing hymns ? ', that is, *to teach people*. The tune becomes the sugar coating beneath which the otherwise unpalatable pill of sound (or for that matter *unsound*) doctrine may be surreptitiously imparted.

I am sorry to have to admit that the first use I can find of hymns to teach doctrine is in the case of the heresiarch Arius early in the fourth century ; but these were soon countered by the hymns of S. Ambrose, which seem to have had even better tunes, and so the orthodoxy of the common people was preserved.

All great revivals of the work of the Holy Spirit have been accompanied by a widespread singing of new songs ; the reformation gave us the Lutheran chorale, among other kinds of hymns : (Is not Luther himself supposed to have asked ' Why should the devil have all the best tunes ? ') : the Evangelical revival gave us the hymns of Charles Wesley, among many. Perhaps we are still too close to the nineteenth century to appreciate the immense significance of the original ' Hymns Ancient and Modern ', that masterly by-product of the Oxford Movement.

Now when the Holy Spirit is powerfully at work in some part of the Church he will not let people keep their faith to themselves ; and one of his most effective means of spreading the good news is the singing of hymns. So the answer to our question in this case is ' *to spread the gospel* '. This is not quite the same as teaching people. If I may speak in unfashionable terms, it is a matter of the heart first, and then the intellect.

I think we should be surprised if we could know how many people have been brought in penitence to the foot of the Cross by the singing of hymns ; how many have been helped to unload their burdens on to the Saviour ; how many have found in singing hymns the meaning of the Resurrection. This is not a work of man unaided ; and if sometimes the instruments have not fulfilled the highest canons of

poetic or musical quality we must be thankful that God uses such foolish things to confound our wise sophistication. There is much in our hymn-books that is readily mockable for its naïvete : but let us forbear to mock at that which God does not disdain to use.

There are many other answers to this question, and many other kinds of hymns that I have not mentioned ; but no essay on hymns in these pages would be complete without reference to S. Francis, for he was a singer of hymns, in season and out. I have by me as I write a translation of his *Canticle of the Sun*. Francis looks with the wondering eyes of a child on the loveliness of God's creation ; he sees it innocent and unspoilt, a garden of Eden before the fall ; he calls the sun and moon and stars, the wind, the water and the burning fire, his brothers and sisters, and he calls them to praise their creator with him. But this is no mere pantheism, no denial of the existence of sin ; here too are God's saints, those who forgive and are forgiven, those who have borne pain and deep sorrow. And here is ' our most kind and gentle sister, death ' who brings God's children home by the way our Lord has gone. And all these are called to bow down and worship and praise their creator, Father, Son and Spirit. And this really brings me back to where I started ; because I fancy that if you asked S. Francis why he sang hymns, he would answer ' I can't help it '.

GATESHEAD.

DAVID PARKES.

English Cathedral Music

ENGLISH cathedral music is as old as English christianity. When S. Augustine came to Kent in 597 he brought monks whose task it was to teach Gregorian Chant. At Canterbury they set up a song school as S. Paulinus was to do at York some half-century later. In this way a pattern was set which was to last for more than five hundred years : Gregorian monody sung by monks many of whom were recruited into the song school, as S. Bede was at Jarrow, at the tender age of seven.

In the twelfth century came the first crude experiments in introducing harmony into church music. The song schools of boy monks now fell into decline and there came into being schools which are the real forerunners of the Choir Schools of today. They were administered by

monastic and cathedral almoners. From the thirteenth to the fifteenth centuries they sprang up all over the country and at the Dissolution in 1539 it seems that about a thousand boys were housed and taught in these schools. Like modern choristers these boys were specially chosen for their musical ability but were not necessarily destined for the monastic life. In this way there came into being a professional musical establishment which made possible the first and greatest flowering of English church music at the hands of Tallis, Byrd, Gibbons and the Tudor School.

Not the least of the achievements of the Tudor composers was that they successfully absorbed what might easily have been a fatal blow : the introduction of the new liturgy in English in 1549. Much of the existing music was made suddenly useless, a challenge which they largely met by the provision of new music.

Already at this time the nature of English cathedral music can be defined. It is a music written not for large forces, nor for mixed choirs of men's and women's voices, but for groups of twenty-four to thirty voices, comprising about sixteen to twenty boy trebles together with male altos, tenors and basses. In conception it is essentially chamber music for voices with or without organ accompaniment, and relying for its effect upon a particular tradition of voice training, and on the acoustics of the great churches for which it is composed.

Even in its golden age this establishment had its vigorous critics. To Thomas Cartwright and the Elizabethan Puritans the choirs and their music were hateful relics of Popery, and there were petitions to Parliament for their abolition, seemingly written with pens dipped in vitriol. However, it was not until the fall of Archbishop Laud and the parliamentary victory in the Civil War that the enemies of church music were able to have their way. Organs and music books were destroyed, choirs disbanded and music proscribed during the years of the Commonwealth and Protectorate.

Had the interregnum lasted much longer than it did, it is quite possible that the cathedral music tradition would have been impossible to revive. At the Restoration one of the first acts of Charles II was to revive cathedral services and to re-establish the choirs. It was no easy task. At first no boys were available and the treble parts were sometimes supplied by wind instruments, but gradually the position righted itself and new composers came forward to provide

music characteristic of the new age. One of them, Henry Purcell, was to be a composer of international standing.

The Restoration revival was of comparatively short duration. Even at its height there were not wanting those who regarded the cathedrals and their worship as curious antiquarian survivals from a Laudian past. The new century also brought considerable problems. One of them was Handel. In 1710 the great man settled in England and his music captivated the land so that native English composers continued to write Handelian music long after Handel's death. The influence was not at all helpful to the Cathedral tradition and it was a long time before unsuitable pieces of Oratorio had ceased to usurp the place of the Anthem. Far worse was the demoralization of the Church of England and the triumph of Whiggery in high places. In the unspiritual conditions of the time a great lethargy descended upon the cathedrals, which gave to the Church at large a singular lead in sleeping its long sleep.

The Romantic Movement did not of itself produce the much needed renewal, though it did see the rise of a new school of minor composers whose voice was no longer that of Handel. In 1811 Miss Maria Hackett began the single-handed campaign she was to wage until her death in 1874, and which made her famous as 'The Choristers' Friend'. This redoubtable lady 'Florence-Nightingaled' complacent Deans and Chapters into rescuing the Choir Schools from the state of corruption and decay into which they had fallen. The way to reform was also pointed by S. S. Wesley in his pamphlet, *A Few Words on Cathedral Music* (1849). Then, in 1856, Sir Frederick Ouseley, a rich priest-baronet who had met only frustration in his attempts to improve standards in the cathedrals, set up a new, collegiate foundation, S. Michael's College, Tenbury, with its own Choir School and church. Here he set out to provide a much needed model for the daily singing of the services, and to train boys and men who would afterwards carry his high standards into other choirs.

Ouseley's was the first regular Choral Foundation to be set up since the Reformation. From this time the Victorian revival gathered momentum and the year 1880 is notable because it saw the foundation of three new Choir Schools, S. Mary's Cathedral, Edinburgh ; Llandaff Cathedral, and S. James's, Grimsby.

And so into our own century. Today there are thirty-four Choir Schools in Great Britain. In nine of these the choristers are a small

group within a large school providing education to school-leaving age. Five are Preparatory Schools catering for choristers only. The remaining twenty schools are nearly all Preparatory Schools, and in all of them the choristers form a considerable proportion of the pupils, who usually do not exceed one hundred and fifty in number. In all there are eight hundred and twenty-six choristers, and there are more than two thousand boys being educated with them in what are predominantly Choir Schools.

The thirty-four schools and the eight hundred and twenty-six Choristers serve two Parish Churches, seven Collegiate Foundations and twenty-five Cathedrals.

The standard of these schools is in general excellent as the various *Reports* of H.M. inspectors testify. Although they must and do preserve a proper balance in what they provide, they attract a musical staff, and the opportunities for the musical boy are exceptional, as also the musical opportunities for the ordinary boy are exceptional. Quality in education is costly, and some of the Choir Schools, especially the smaller ones, must be an expensive charge upon the parent body. If one adds in the £130,000 which go annually to provide the reductions in choristers' fees, and the salaries, albeit meagre, of Lay Clerks and Organists, one begins to get some idea of the cost of maintaining English cathedral music. No other music described in these pages calls for such a high outlay of money.

What is the return on this considerable investment ?

Part of it, the greater part, is of course incalculable. Who is to assess the value in the sight of God and in the lives of the assistants of performing the *Opus Dei* in this way or that ?

At this point we may pause to voice one regret and one criticism. The regret is that all but two of the choirs have been forced to reduce their daily commitment from two services to one. Most Lay Clerks can find time off only at one end of the day from the other work which provides their living. Mattins is today rarely heard. The criticism touches the musical diet of most choirs which is surely, far too conservative. 'Because it is there' may be a sufficient reason for climbing Everest, but is no reason for singing music of indifferent quality by minor composers of the past. Not nearly enough contemporary music is heard and, because too little is wanted, too little is written.

Our instinct for preservation should certainly be more discriminating, and our conscious desire to bring new music to birth should be much keener.

With these things said, we may surely admit that the return on investment is both obvious and considerable. We preserve a living tradition which goes back continuously to the sixth century, and with it the authentic performance in authentic setting of much great music which would not otherwise survive. The Church accepts its costly responsibility for the artistry in stone of our great churches, not just because we happen to own them but because they are part of our national heritage. So too with this unique artistry in sound. Here also the Church must in the foreseeable future be the sole guardian. Hard pressed Cathedral Chapters may dream of a day when the Ministry of Works will assume responsibility for the upkeep of their cathedral fabric, and when the Arts Council will help to finance the singing of Tallis and Byrd as it already helps a little in the staging of Shakespeare and the playing of Beethoven. Until that day comes it will ill become us to abandon the only regular singing of the Office to be found outside the walls of Religious Communities. Who would wish to succeed where Cartwright and Cromwell failed?

TENBURY.

D. J. PAXMAN,

Warden of S. Michael's College.

Stringed Instruments

Brother Gregory would be glad to hear of any instruments suitable for folk music for the Brothers (not the school) which could be made available—banjos, guitars, mandolines, lutes or anything of that kind.

Would anyone who could help please get in touch with him at S. Francis School, Hooke?

Books

Spiritual Gifts

Gifts and Graces : A Commentary on I Corinthians 12—14.

By Arnold Bittlinger. Hodder and Stoughton, 18s.

It is important to realise what this book actually is, because the sub-title and the preface are misleading. The sub-title calls the book a commentary, but it ought really to be described as a set of Bible studies. The preface (and the dust-jacket) lead us to expect some really new light on the current phenomenon of glossolalia (or 'speaking with tongues'), but the book tells us disappointingly little.

1. The book is really a set of Bible studies on I Corinthians : 12—14, delivered at an ecumenical conference in W. Germany in 1965. It has the liveliness and enthusiasm which Bible studies of this kind often do have. It speaks with telling force about some of the chief topics of I Corinthians ; notably, I thought, on the unity of Christ's Body and the interdependence of its members, and on the primacy of love and the difficulties of loving. It relates I Corinthians to church life today : but sometimes not very helpfully, as when it says that the church still has apostles today, but doesn't say in what form they exist—does the writer mean missionaries, bishops, presbyters, or what ?

There are also some of the drawbacks of such Bible studies : sometimes a passage is explained as if there were only one interpretation, when in fact there are several possibilities : sometimes other writers' views are quoted as though they were unquestionably correct : sometimes the Bible is applied to the present day as if our situation was identical with that of the Corinthians. Such faults do not matter when Bible studies are actually

delivered ; time is limited, short-cuts are inevitable, questions or discussion will follow, and it is more important to stimulate thought than to give careful or final answers to questions of meaning.

2. But if you print a set of Bible studies, and call it a commentary, such faults matter rather more. A commentary should be precise, and its answers, though not final perhaps, should be more considered ones. Where different interpretations are possible, some indication should be given. For there is no opportunity for further discussion or clarification.

For example, there is a muddled explanation on pp. 23 and 24 of S. Paul's view of man. We read that the natural man has a body, a soul, and a 'God-shaped blank'—though this blank could also be called the 'human spirit'. But the human spirit cannot be equated with a blank—nor does S. Paul think so, as Romans 8 : 16, for example, shows clearly enough. Another example is the exegesis of I Corinthians 14 : 15 on p. 98, where the writer explains that there are *two distinct kinds* of prayer, prayer with the Spirit, which is 'more direct and total than prayer with the mind', and prayer with the mind, which 'also has its rightful place'. But surely S. Paul means that prayer must be mental *as well as* spiritual—'your prayer with the Spirit must involve the use of your mind too'. A similar false distinction is made on p. 112 between singing with the Spirit and singing with the mind. There are the seeds here of a dubious, and dangerous, division between spiritual and mental activity, and between the work of the Holy Spirit

and the work of a Christian's own (apparently unaided) mind.

3. Now about the question of glossolalia. S. Paul discusses it in I Corinthians : it has occurred at various times in the church : and of recent years it has not been confined to the Pentecostalists, but appeared in other church traditions. Our author has had experience of these manifestations in W. Germany, and so writes with direct knowledge of what S. Paul was discussing. This gives his comments a special authority : but in fact he does not tell us anything beyond what I Corinthians itself states. We learn that glossolalia is addressed to God, is incomprehensible to other men, that in public worship it must be translated, and that it benefits the speaker. But we want to know what modern experience ought to be able to tell us (and what this book does not tell us)—namely, what *is* glossolalia ? what does it sound like ? what does it mean for the speaker ? can it really be translated ? These questions are not answered : the writer could reply that he was only attempting to expound I Corinthians, not to deal with current problems : but in that case the preface has misled us.

To take an example. The writer emphatically tells us that 'glossolalia'

means, not babbling, but 'speaking in languages'. But even if that is what the Greek word means, it does not prove that glossolalia is 'language' in any sense in which we use that word today. 'Language' means intelligible sounds understood by other people : if glossolalia is in fact unintelligible to everyone except the speaker and God, it is doubtful whether it can properly be called a language at all.

On the often-discussed question whether all Christians, or only some, have or ought to have this gift, the writer concludes that I Corinthians does not give definite answer ; and he rightly leaves the question open himself (p. 101).

Do not, then, expect answers from this book about the current phenomenon of glossolalia : and do not expect a careful and balanced commentary in the usual sense of the term. The writer intended to give some stimulating Bible studies on I Corinthians 12—14, about God's gifts to the church (of which glossolalia is only one among many), and this he has done. Hard-back at eighteen shillings is expensive—paper-back at a good deal less would have been more appropriate—but the book can be useful if its origin is borne in mind.

UNIVERSITY OF SOUTHAMPTON.

J. H. DAVIES.

Oxford Apostle

The Rediscovery of Newman. Edited by John Coulson and A. M. Allchin.
Sheed & Ward and S.P.C.K., 45s.

Attempts to penetrate the mystery of John Henry Newman have been numerous, and much has already been written about him. Yet it is gradually becoming clear that not only is there still more to be discovered about this great nineteenth-century figure, but also that, in his basic theological ideas, Newman has turned out to be a prophet

having widespread influence. The 'rediscovery of Newman' will surely contribute towards the ever growing interest in Newman studies and the revival of Newman's influence which we are now witnessing.

The book consists of papers read by a number of theologians and scholars at a joint Roman Catholic—Anglican

Conference on Newman held in Oxford in 1966. This conference was a result of the third International Newman Conference held in Luxembourg in 1964, after which it was felt that it would be valuable to organise a similar conference in England. In the words of the Abbé Nicholas Theis, promoter of the Newman Conferences in Luxembourg, it was time to 'bring Newman home'. The Oxford Conference took place in Newman's old college, Oriel, and the preface to the book tells of the atmosphere of great friendship amongst members drawn from different denominational backgrounds, which deepened as the days passed.

The introductory paper by the Archbishop of Canterbury, dealing with the significance of Newman today, is a masterly tribute to Newman's scriptural holiness which pervades his sermons and his writings.

The second part of the book is a collection of six papers which examine the sources of Newman's power. In the first paper in this section David Newsome shows how Evangelicalism was a powerful force in the making of Newman. To understand his theology we must see that it was rooted in the Evangelical understanding of how the individual is alone before God. The second paper, by Thomas M. Parker, shows how Newman was a theologian in constant growth throughout his life, whose ideas developed as a result of his devotion to the Fathers.

There are further papers in this section of considerable interest dealing

with Newman's philosophical scepticism, with the influence upon him of the Oxford Movement, with the biblical basis of his ecumenical theology and with his far-reaching understanding of the nature of the church.

In the third part of the book the papers examine the development of Newman's influence on the continent and in this country. It is particularly interesting to find Professor Gordon Rupp in a fascinating comparison between Newman and Luther, paying tribute to what Newman has come to mean to Nonconformists.

The book is fittingly brought to a conclusion by Bishop B. C. Butler in a paper on Newman and the Second Vatican Council, which has itself been described as 'Newman come true'. 'The tide has been turned, and a first, immensely important, step has been taken towards the vindication of all the main theological, religious, and cultural positions of the former Fellow of Oriel'. It is not difficult to see that Bishop Butler's conclusion is amply vindicated by this book.

John Coulson and A. M. Allchin are to be congratulated on their work in organising the conference and in editing the book. Their efforts have produced a symposium which must have far-reaching ecumenical significance, for the attempts of scholars of different churches to relate their individual traditions to a common source such as Newman, can be seen as one of the most hopeful routes to future unity.

WESTON-SUPER-MARE, MARK D. ELLIS.

As One Who Serves

Bury Me In My Boots. By Sally Trench. Hodder and Stoughton, 25s.

This is a simply written account of four years in the life of the author. In it she describes how at the age of seventeen she awoke to the presence of

the 'dossers' on Charing Cross Station and decided to do something for them. She chose to cycle back and forth to the station to distribute coffee and

cigarettes to the residents in the early hours of the morning. This led her to the Simon Community with whom she worked for two and a half years. When this happened she started to lead a life divided between the beats and drug addicts in and around Soho and the dossers and meths drinkers in the East End. A good half of the book is about this year.

Her four years were extraordinary and will perhaps be to many people merely singular and interesting, but to any of the multitude of Christians who have sickened one another with discussions of involvement or the need for involvement, it should come as an example and a delight. For here was a girl who initially knew nothing of the word 'involvement'—she just had the kind of compassion for others that led to action. Her first efforts, undoubtedly, were naive and somewhat ineffectively applied but she learned and changed and grew until in her year as a vagrant with no fixed address she began to perceive and act upon something that

such saints as S. Francis and S. Elizabeth of Hungary had seen and acted upon.

My main reasons for liking this book are firstly, that the girl herself comes through as a compassionate, caring and warm personality. Secondly, her actions show that it is possible to live amongst immoral people almost as one of them without becoming sullied and immoral in the process. So much Christian work is now tempered by the fear that close relationships with a lot of bad people will bring about overstrain, overwork and overmuch demand upon ones strength; and that it is therefore not humanly possible to do such work, except in a cautious and careful way. Undoubtedly it is impossible to do the kind of work Miss Trench has been doing on one's own strength but as she discovered it is when we are weak that then we are strong, for only then do we start to work with God in His strength rather than for God on our own strength.' Oh that we could all make this discovery true for ourselves!

GREGORY S.S.F.,
Novice

Vatican II

The Second Vatican Council. Studies by eight Anglican Observers.

Edited by Bernard C. Pawley. Oxford University Press, 21s.

Our Dialogue with Rome. *By George B. Caird.*

Oxford University Press, 7s. 6d.

There must be a vast output of books on the subject of Christian unity. But you don't have to be an expert, to enjoy these two paperbacks: the one by a group of Anglicans; the other by a Congregationalist.

Our Anglican team mix summary and comment in varying proportions. Everywhere, criticism is frank and friendly. Disappointments are registered; admiration is expressed; ambiguous phrases are hopefully interpreted;

as they survey the whole sweep of events.

October, 1962, took many Christians by surprise. For it soon became apparent, that there were two parties in the Second Vatican Council: progressives and conservatives. The first *schema* became the first *battle-ground* between them. A theological commission, under the chairmanship of ultra-conservative Ottaviani, drew up a paragraph headed: '*Two sources of Revelation: Scripture and Tradition*'.

(According to Professor Grant : 'the purpose of the distinction was evidently to place ecclesiastical tradition on a level with the Bible. Thus equipped, the Church could bring forth from its treasure, things new and old, including explicit doctrines unheard of by the writers of the scriptures').

The progressives retorted : 'There are not now, and never have been, two sources of divine revelation, but only one, the Word of God, the good news announced by the prophets and revealed by Christ' (Lienart). They were strong enough to bring about a deadlock. Eventually Pope John had to step in, and appoint a new and more liberal theological commission. The progressives had scored their first point. Other victories followed. True, many innovations began long before the council was thought of. Canon Pawley goes so far as to say : 'The incidence of the Vatican Council has given immense impetus to what would otherwise have been a long, slow and difficult process'. Yet there is a new spirit abroad. For the story of the council is, time and time again, the story of

progressive opinion suddenly winning its way.

The second book under review is a re-print of four *lectures* ; though they read remarkably well. Professor Caird writes with charm. He also writes with delightful snatches of wickedness ; as when he gravely quotes the 1864 anathemas of Pope Pius IX.

If he fulminates against doctrines of episcopacy and continuity, held by Roman Catholics, and by 'some Anglicans', he deals gently with the doctrine of papal infallibility : 'As treated by Vatican II, and especially Chapter III of *De Ecclesia*, it seems to me designed to safeguard two beliefs to which any Congregationalist would gladly assent. The permanent and full sufficiency of the historic deposit of faith, revealed in Jesus Christ ; and confidence that the Holy Spirit will at all times lead the Church into all truth'.

Professor Caird ends with the vision of 'a vastly enlarged possibility, before which our differences shrink into a proper proportion'. Those sentiments will be shared by all the Anglican observers.

VIVIAN S.S.F.,
Tertiary.

Books Received

The Shepherd, by Lev Gillet, Fellowship of S. Alban and S. Sergius, 3s. 6d. ; Seven addresses given at a retreat for the Fellowship which should be valuable for use in private retreat or for devotional reading. *The Church is One*, by Alexy Stepanovich Khomiakov, Fellowship of S. Alban and S. Sergius, 3s. 6d. ; *Principles of Pastoral Counselling*, by R. S. Lee, S.P.C.K. Library of Pastoral Care, 15s. ; *Vicious Circle*, by Wilfred Wood and John Downing, S.P.C.K. *Here and Now* Series, 6s. ; *The Function of Theology*, by Martin Thornton, Hodder and Stoughton, 30s. ; *Truths that Compelled*, by Stewart Lawton, Hodder and Stoughton, 30s. ; *Advanced Level Atomic Physics*, by G. M. Mossop (*Tertiary*), University of London Press, 30s. ; *Change of Address*, by John V. Taylor, Hodder and Stoughton, 6s. ; *The Trumpet of Conscience*, by Martin Luther King, Hodder and Stoughton, 5s. ; *A Funny Thing Happened to Me on My Way to S. Paul's* by Martin Sullivan, Dean of S. Paul's, Hodder and Stoughton, 5s. ; *Is God Amoeboid ?* by John W. Doherty, 'Zayat', Ringwood, Herts, 7s. 6d. or Paper 4s.

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R. C. D. Jasper. Editor.—12s 6d

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